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Photo, by Falk.

CATHERINE CAMPBELL.

MIRROR INTERVIEWS.



MARIE BONFANTI.

The New York Times of September 13, 1896, the day after the first production of *The Black Crook*, said: "Mlle. Bonfanti, premiere danseuse, is as light as a feather and exceedingly graceful." And so she was, and is. Down in that part of town which seems not quite assured whether it is Fourth Avenue or Union Square almost every other first floor boasts the shop of a costumer or a wig-maker, and full as many second stories bear the signs of masters of dancing. Thus it is that over one of those second floor windows appears the name of Marie Bonfanti, a name that has stood, ever since that night in 1896, as a synonym for grace, poetry, and the spirit of the dance, meaning even more to the average American mind than that of Terpsichore herself.

A representative of *The Mirror* found Madame Bonfanti reading by the windows at one end of the long, smoothly-floored room wherein her pupils are instructed in the art of grace and of rhythmic motion.

"Milan was the place of my birth," she said, "and it was in sunny Italy that I learned first of the poetry of motion. Perhaps I might have stopped there until to-day had not an engagement been offered me to go to London in the latter days of the great American Rebellion. For three months I danced at Covent Garden, in Old England's capital, with, I think I may say, such cheering success that my work was the talk of all London's playgoers. At any rate, the news of my hit traveled far and fast enough to reach New York, which, as you must know, was in those days very much farther from London town than it is now, in these end-of-the-century times of ocean greyhounds and gossiping cables that so nearly obliterate the vast breadth of the deep Atlantic. The promoters of the original production of *The Black Crook* at the old Niblo's Garden, in this city, engaged me to come over for that memorable enterprise. So it was that I landed in America in 1895 and prepared for my debut before the people of the Western world. I was then but fourteen years of age, although I had already attained to my full height and development. It was not as a stellar feature of Jarrett and Palmer's production that I was engaged, but they announced that 'the little one should be the star,' and so it was. Ah, what a wonderful performance kept the great audience spellbound in old Niblo's until after 1 o'clock on that first night! How they cheered and encored, and how the news spread of the magnificent success! The dancing in that performance I have never seen equaled in this country. Every member of the *corps de ballet* was a real dancer, understood the art, and attended, not to winking at the auditors, but to the work. Stage dancing was modest then. I regret to think that the style to which we have now become inured would not have been permitted in those days. Incidentally, and perhaps singularly apropos, I may mention that in that same performance was the first high-kicking I had ever seen, done not by women, but by men—the marvelous Majitons, who appeared as the diabolos. Things have changed about since then, you know, and the women are now more proficient than men in the acrobatic efforts that pass for dancing.

"The New Yorkers who went to the play in those days were of a class totally different from the metropolitan audiences of to-day. Every downstairs seat was occupied by a person who really seemed one of intelligence, refinement and affluence. Bouquets were showered upon favorite performers, whom people came again and again to applaud. Ah, how rich I might have been to-day had I but part of the money that has been spent upon flowers for me! When the first long run of *The Black Crook* came at last to its end, the same management put on *The White Pawn*, another superb production that should have equaled the success of its predecessor. Its scenery, its costuming, and its effects were beyond description, and it gave me opportunity to parallel my work in *The Black Crook*. A glorious shadow dance fell to my lot, and I came upon a beautiful moonlight scene as a butterfly, flitting from flower to flower, to music that was simply perfection. The orchestra was a grand organization—a full opera band of admirable musicians that gave one an accompaniment nothing short of inspiration. Music is to dancing as necessary as food and drink to the body, and my work with those players was a pleasure which it is not with the orchestra of this latter day. After *The White Pawn* came a revival of *The Black Crook*, and a precipitation of White, Red, Blue, Green, and many other Crooks by various managers. In this revival I danced 'The Carnival of Venice' for a year with ever increasing success, having been recalled to the cast after several others had been tried in my place.

"Then I traveled for a very long time, crossing the continent no less than four times, and appearing in large productions by Augustin Daly, Eugene Tompkins, the Kiralfys; The Arabian Nights, Aladdin, Sardanapalus, The Queen of Sheba, at the Metropolitan Opera House, The Twelve Temptations, and many others. Last Autumn three offers came for me to reappear. I assure you that I can dance still, and do not feel as if it were thirty-one years since I came to this country; but one's salary is not sure nowadays, nor is it the same as it used to be. Everybody everywhere lavished kind-

ness upon me, the press was always generous to me, and I believe the public loved me. Even the austere managers were wont to exert themselves to honor Bonfanti. I remember an instance of this well meant effort. We reached a certain small city one day, and the performance began. During the first act, while I was still in my room, there came from the stage a great sound of screaming, and a member of the company told me that there had arisen a panic in the *corps de ballet*. They could not keep their footing and were sliding all about the stage. The local manager, being summoned, was asked what might be the matter with his stage. 'Why,' said he, 'I have had it waxed for Mlle. Bonfanti.' Investigation proved that the floor was as slippery as ice, and that poor man and his minions had to set to work and scrape the floor before I would appear. 'Twas a well intentioned, and well appreciated, but misdirected kindness. Another amusing incident occurred on a Sunday night at Chicago, when we were playing to a crowded house that superb spectacular melodrama, *Voyagers in Southern Seas*, or *The Children of Captain Grant*, which was presented originally at Boston and had a memorable run at Booth's Theatre in this city about sixteen years ago. There was a small boy in the play, and one of the villains had to threaten to kill him. When this particular scene came along, and the suspense was at its highest pitch, a clamor arose in the house. We heard the uproar and peered out from the wings in time to see a stalwart man climbing down from the gallery by way of the proscenium boxes. Leaping upon the stage, he seized the villain, and dragging him away from his astonished victim, cried: 'You shall not kill that boy while I am here to hold you!' This unexpected interlude made a great hit, and, after matters were explained to the excited citizen, the enterprising manager persuaded him to be photographed in his act of heroism, and a tremendous advertisement resulted.

"The dance? Ah, that glorious art seems now to lie under the baneful spell of a vulgar public taste. The so-called stage dancing of to-day is a mere acrobatic performance—hard work, no doubt, but not dancing. The dance now is put forward improperly. The dancer must be first of all young, pretty, and cheap. Ability is a secondary consideration. A dance is sent out in a parlor or a dining-room scene to save a fitting setting that might cost more, and illusion is cast to the winds. The music, too, is now of inferior grade in order that it may save money, and the taste of the people has gone far down the scale for lack of proper education. But taste for what is true in art may be cultivated. Paris has declared already for a return to the old style, as you call it, which declaration should serve as an example for this part of the world. No one could be mad enough to suppose for an instant that the present acrobatic business, fit only for a contortionist and certainly unbecoming a woman, has aught in common with the poetry of motion. The acrobatic line should be alone for men, who may be graceful in a many way, but to women belong the coquetry, the real poetry. In my school I shall endeavor to teach the true art, the most difficult of all arts, that must voice poetry, must sing from eyes, from pose, from finger or toe. But even the women, who assuredly should understand by nature, seem slow to learn, and I cannot tell you how necessary a knowledge of the dance—at the least, of its elements—should be to an actress or to women of society—to know how to move naturally, a thing impossible to acquire from the so-called dances of to-day, social or stage. Relative accomplishment in the art must be, of course, according to gift, but almost any one may become steady, graceful, easy. The ballet dancers of the present know not even how to walk, but go through their performances like marionettes. They need to study a little and to be trained a great deal. Character dancing is about the highest form of the art brought forward to-day, but this, along with the skirt dance, which is attractive when well done, may be improved vastly if undertaken by a person possessed of some knowledge of the true dance.

"American women, I believe, are the most gifted in the world, but, alas! they lack patience and perseverance; they tire quickly and want to learn all there is to be learned in a few lessons. In Europe a woman thinks nothing of spending from four to ten years of hard work to acquire the rudiments of dancing; but here come pupils who never have danced, yet who expect to know all about the art in twenty lessons! Why, it will require two or three months to make them turn their feet properly, and six more months to give to them a suggestion of grace! Girls hope to learn to be real dancers in a single Summer between engagements, and they do learn something, but might it be termed art? Months should be given to acquire proper use of the arms alone, and then, when all that may be is taught, inspiration must bring the finishing touch of perfection. In Italy and in France candidates commence to study at the supple ages of eight or ten and then, to study and work, add seven or eight of practice before they call themselves dancers. There, too, they pay more for instruction—payments which one dare not ask here. Yet I look eagerly for the reaction to begin. America's women are the most intelligent, the smartest, the quickest—many evidence the true inspiration—and I hope to see the day when art shall not be left behind in this favored land, and when its women shall have added to their countless other charms the perfect poetry of motion, the true dance."

MANAGERS AT CHICAGO.

The following managers, whose headquarters are at Chicago, are already there, busily engaged on next season's plans: Lincoln J. Carter and his lieutenants, Hogan, Lodge, Hurst, and others; J. H. Shunk, Dave B. Lewis, and S. S. Walters, of Uncle Josh Spruceby; Jack Mahara, of Mahara's Minstrels; J. C. Culligan, of George's University Students; E. M. Rice, of In Old Madrid; E. H. McCoy, of A Turkish Bath and Maloney's Wedding; Busco and Holland, of Richards and Pringle's Minstrels; D. Philip Phillips, of Walker Whiteside; John Barry, of Florence Hamilton's company; "Doc" Van Dusen, of The Private Secretary; Edward Arlington, of Blue Jeans; Kin Kinzie, of Uncle Hiram; Matt Kusell, of The Dutch Detective, and Le Roy and Conrad, of Other People's Money.

YVONNE CARLTON DRIVEN MAD.

Mrs. Yvonne Carlton, who was a member of the Imperial Operatic Comedy company, which, after touring British Columbia, stranded recently at Sacramento, was placed on May 17 in a padded cell at the San Francisco Receiving Hospital, having gone violently mad through care and poverty. Her small child was burned to death not long ago at Seattle, and her efforts to secure engagement at San Francisco had been unavailing. Her mind gave way under the weight of misery and of want. She is in the care of the Actors' Fund.

Robert Drouet at liberty for next season.

ON THE RIALTO.

"A THING that disgusts me mightily," said Henry Clay Barnabee to a Mirror man the other day, "is the habit some managers have of romancing about the business they are doing. If it's good they say it's great, and if it's bad they will never admit it. They are sure to be found out sooner or later. A little experience I had last week will illustrate this."

"I had two young relatives in town whom I desired to have see a certain performance, so I strolled into the theatre one morning and inquired at the box-office how the business was. You know I never ask for courtesies if an attraction is playing to full houses."

"Excellent, Mr. Barnabee; excellent," answered the young man at the window.

"Then I suppose you are not extending any courtesies," I said.

"Well, ask that gentleman there; he'll find out for you," he answered curtly, pointing to a gentleman who looked like an office boy.

"I thought I would not investigate any further, and took from my pocket a \$20 bill, the smallest I happened to have at the moment, and asked if he would kindly sell me two seats. It was then about 1 o'clock in the afternoon, but—would you believe it!—the house that was doing such an excellent business didn't have \$20 in the box office! The young man couldn't change that bill. While they were rushing around hunting for change the manager himself came in.

"Do you know what I am going to do?" I exclaimed: "I'm going to give the newspaper boys a quiet little tip to-night about the theatre that is doing an excellent business, but couldn't, for some inexplicable reason, change a \$20 bill at 1 o'clock in the afternoon. The newspapers are always on the lookout for interesting little mysteries, you know."

"Well, sir, that manager almost got down on his knees to persuade me to accept a couple of tickets and say nothing about the little episode. I relented, of course, but advised him to instruct his employees to be a little more discreet in statements about the business in the future."

The event here chronicled really happened on the cycle path in Brooklyn, but as it is being laughed about "on the Rialto" its telling here is, perhaps, justified. Hollis Cooley, manager of the Star Theatre; George Kennington and his wife, and Harry C. Kennedy of the Bijou Theatre, Brooklyn, and Mrs. Kennedy, are all confirmed bicycle fiends. The other day they had been to Coney Island in a party and were coming up the path at a lively clip. Mrs. Kennington and Mr. Cooley, neither of whom is a featherweight, were riding ahead, and the others were gazing them a little on their lack of fairlike proportions.

"Well," shouted Mr. Cooley, "I'll bet you can't catch us, anyhow," and with that he and Mrs. Kennington let out a reef or two of pedaling power and shot out from the others. But the pack closed up and it was hue and cry along the path. In the excitement of the fight and chase they had forgotten all about the rules against scorching, and were suddenly startled by a "Hi, there; slow up!" and a gray apparition rushing along behind them.

"You're all under arrest!" shouted the panting bicycle cop, as he pulled up.

Then his eye lighted on Mr. Kennedy, who has an extensive acquaintance in Brooklyn. "Why, hello!" he exclaimed, with a sudden disappearance of wrath.

"Hello, John," replied Mr. Kennedy. John was drawn aside. There was a low conversation for a moment. The cop smiled, much to the relief of the ladies, who had turned from red to pale, and the party remounted and rode away.

Over in that pretty little patch of green grass and enterprising foliage known as Bryant Park—which should be labeled as the site of the once famous Crystal Palace, burned away back in the fifties—one may see more than a few familiar faces these sunny days and cool evenings. The little square claims as one of its patrons J. I. C. Clarke, playwright and journalist, who may be found, now or then, upon one of the benches, enjoying the small section of Nature's carpet and tree. And neither the journeyman plumber at the right hand nor the three-dollar clerk at the left suspects that his neighbor is the man who adapted that charming play, *For Bonnie Prince Charlie*.

Suz attracted a great deal of attention as she sauntered up Broadway, but no one knew her. It was apparently her first appearance on the Rialto, and she gazed at everything with eyes full of interest and curiosity.

The gentlemen engaged in earnest conversation in front of the American Theatrical Exchange paused as she passed and asked each other:

"Who is she? a new soubrette from Cedar Rapids?"

But she was seemingly unconscious of the notice she was attracting and had become absorbed in the posters in front of the Casino, when a policeman picked her up in his arms, and asked her name. "Me wants my mamma," the little three-year-old voice piped out. When last seen the "new soubrette" was resting contentedly in the arms of the big policeman, as he carried her off to the station house.

On the southern side of West Twenty-second Street stands an old-fashioned brick house which is closely associated with the life of one of America's greatest actors. It is now the residence of J. F. Drummond, a wealthy merchant, and is filled with most interesting and valuable curios and art treasures. But these are not the things which give it most claim to attention. Its chief interest lies in the fact that it was the home of Edwin Forrest. It was in these beautiful parlors that he ceased to be an actor and became the genial host of the celebrated men who were his friends. And it was through these portals that, nearly fifty years ago, Mrs. Forrest passed never to return. In the drawing-room is a massive marble mantelpiece which Mr. Forrest brought from Italy, and near it, among the many paintings and miniatures, are two, in oval frames, of Edwin Forrest and his wife. Mr. Forrest's strong countenance is lighted up with a kindly smile; but Mrs. Forrest looks rather austere, with her hair brushed down plainly over her ears and garbed with Quaker-like simplicity. In a room on the third floor Mr. Forrest kept his properties and wardrobe, and this room has been but little altered since it was used by the tragedian. On the center table his favorite volumes yet remain, and as you draw aside a curtain which conceals a clothes press you see a rich velvet mantle, a gift to Forrest from Daniel Dougherty, hanging in its accustomed place.

"The Mirror Date Book" for the seasons of 1897-98 and 98-99 will be ready in June. It will contain ticket and percentage tables; population of the principal towns; postage rates and an improved ruling. It will be bound in leather, gold stamped. The standard date book. Price 25 cents. Orders received now. Address Date Book Dept., THE DRAMATIC MIRROR.

PROFESSIONAL DOINGS.



Helen Reimer, who is portrayed above, has won recognition by her clever work as Mrs. Beekman Streeter in the original *My Friend from India* company, and in other parts as one of the most versatile and best character actresses upon the American stage. Miss Reimer began her character work in Hoyt's *A Rag Baby*, in which she originated the parts of the Giddy Gusher and the School Mistress. She was also the original Mrs. Smith with Russell's Comedians in *The City Directory*, and the original Mrs. Hoss in Reed and Collier's *Hoss and Hoss*. In her latest success, Mrs. Beekman Streeter, Miss Reimer played with a breeziness and dash which added not a little to the "go" of the performance. She will play a round of character parts in Frederick Bond's Louisville Stock company this Summer.

Lillian Washburn, under the direction of Jess Burns, will open her season early in August in Frank Harty's *The Land of the Living*.

Nettie Bourne, who has just finished the season as the leading woman of *The Electrician* company, is arranging to give monologues and readings at the prominent Summer resort hotels.

The Black Patti (Mme. Sissieretta Jones) is prohibited, under her contract with Voelckel and Nolan, from appearing at benefits, but, with the consent of these gentlemen, and at the suggestion of F. F. Proctor, she volunteered to sing at the J. W. Collier testimonial at the Herald Square Theatre Thursday afternoon of last week.

The Grand Opera House, Springfield, Ohio, will be closed permanently as a theatre. It has not been successful.

Ethel Norcross has returned to town.

Mr. and Mrs. Charles H. Matthews are already settled in their cozy cottage at Asbury Park.

Katie Mayhew Widmer has entirely recovered from her late severe surgical operation and is once more attending to her musical business.

Signor Perugini sailed for Europe on Wednesday on the *Paria*. He goes abroad partly for pleasure and partly on business, and may return in September.

Mrs. Alfred Becks is still seriously ill at the Belleville Hospital Annex.

W. J. Fleming, not one of the Kiralfys, is the owner of *Around the World in Eighty Days*, which was recently produced in Los Angeles.

Constance Hamblin, who has been seriously ill, is convalescent.

Nat M. Wills, who has been featured for the past two seasons as the tramp in the *Prodigal Father* company, and Mlle. Loretto, of the same company, have signed for the coming season with Manager Frank T. Merritt to support Fergin and Emerick in McSorley's Twins. Mr. Wills is now playing an extended engagement as principal comedian with Morosco's Grand Opera House Stock company, San Francisco. Mlle. Loretto has played special engagements at the same house.

Herbert Labadie has entirely recovered the use of his eyes and is able to play his old part again. His Summer season will last a few weeks, after which he will prepare for an elaborate production of *Faust*. Some of his old company will be retained. Marie L. Labadie will be the Marguerite and Janette Carew the Lisa. Albert Rodes will be the electrician for the production and Nelson Wills the carpenter.

Myra Collins has obtained the rights to produce Fogg's *Ferry* and *The Buckeye* from Charles E. Callahan. Miss Collins has had a very successful season of fifty-three weeks and is now playing return dates in Northern New York. The company look forward to a pleasant Summer tour in the mountains.

Blanche Hazelton, soubrette, after a season of thirty-nine weeks, closed with the Daniel R. Ryan company at Schenectady, N. Y., May 22, and will play the vaudeville houses for about six weeks, commencing at Niagara Falls before her vacation.

William Burress left on Thursday for Denver to join the Elitch Garden Theatre company.

Blanche Seymour, with the Hanlons last season, has gone to her home in Buffalo for the Summer. This is not the Blanche Seymour Osborn who is playing in the West and whose similarity of name has caused much inconvenience and complication in correspondence.

Walter E. Colligan, last season of the Lowell, Mass., stock company, is in town.

Julius Steger will sail on June 9 for Europe, accompanying George W. Lederer.

William E. Philp, of the Bostonians, has filed his declaration of intent to become naturalized.

The National Association of Elocutionists will hold its sixth annual convention in New York, commencing June 28 and ending July 2. There will be daily sessions from 9 A.M. to 1 P.M., with papers by eminent elocutionists, scientists, and clergymen; four evening entertainments of readings, and a reception to visiting members and friends, to be given by the New York teachers of oratory.

Untrue reports are said to have circulated to the effect that the Madison Square Opera company had disbanded. The company played last week at Toronto to large houses.

BROOKLYN.

BROOKLYN, May 22

PROVIDENCE

BUFFALO.

MINNEAPOLIS.

Topics to Keller and Mack, and John W. World, of the present co., who will take it out next season, and that Kennedy and Miller have purchased 100, and will send it out with an excellent co. for the coming season.

The Lyceum has been largely given over to local entertainments, week of E. The Tabor Grand School of Acting, under the direction of Margaret Pealy, gives a performance 19. The plays to be presented are the flower scene from Incomer, which will be handled by Maud Pealy and Arthur Young, and Rough Diamond, Fast Friends, and Dream Faces. Other pupils participating in the performance include Harry Van Meter, Bird Allen, Edna Rutledge, Violet Preston, Louisa Howard, W. P. Simpson, A. J. White, Will Troutman, Louis W. Leach, Frank M. Shreve, Maud Gilbert, Grace Van Acker, Lydia Dickson, Florence Harcourt, and Lela Mills. The Temple Emanuel Choral Society gave a performance of A Dress Rehearsal at the Lyceum 18. The Missing Millionaire, a three-act drama, will be presented under the auspices of the Masonic Ladies of the Order of the Eastern Star and the ladies of the Central Christian Church on 21. Among the local artists, who will assist in the production are Will Chamberlin, Charles H. Winter, Frank Newman, Leon Hattenbach, Louis Desmond, Herbert Monroe, Joseph G. Haines, Little Harmon, Frank, and Lema Doty.

Mrs. Elitch has dedicated her annual Garden Party to be given at the Garden 23, to the memory of Mrs. T. D. Long, who was her intimate friend. A fine musical programme has been arranged and the souvenir programmes are beautifully conceived.

Ringling Brothers' Circus shows here 23. The death of 13 of Charles Goodyear, the well-known minstrel performer, has saddened his host of friends here. He died of enlargement of the heart, and was buried 16 by the local Elks, of which organization he was a member. The floral tributes were numerous and beautiful.

Georgia Cayvan has been the recipient of much social attention during her stay here.

F. E. CARSTAPHEN.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannbaum, manager): Mexican Cavalry Band, under the leadership of Capt. E. Payon, 18 to large and fashionable audience; performance pleased highly.

ARKANSAS.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hodgins, manager): The Claxon Shirley co. 18-15 to good house; this is a strong co. Elsie Shirley and Beaumont Claxon being especially worthy of mention. Coming: Boco, the magician, June 10-12.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Beaumont Claxon and Elsie Shirley 17 and week. Gibson's Pictures (home talent) 21.

CALIFORNIA.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton, manager): Coming: De Wolf Hopper in El Capitán.

OAKLAND.—MACDONOUGH THEATRE (Mark Thall, manager): Ward and Vokes in A Run on the Bank 18. 13 to good house; the play is a very heavy one. De Wolf Hopper 17, 18. Excelsior, Jr., 23, 25. — **OAKLAND THEATRE** (F. W. Stechen, manager): International Vanderville co. 18-16; fair performance to good house. Faust Vanderville co. and Edison's Animatograph 17-23. — **ITERS:** Charles E. Cook, former manager of the Macdonough, was in town 11 in advance of Nat Goodwin.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Ota Skinner closed a successful week's return engagement 18, presenting A Soldier of Fortune, Richard III, Romeo and Juliet, Lady of Lyons, and His Grace de Grammont, to large and appreciative audiences; Mr. Skinner was called before the curtain on the closing night and presented with an elegant floral tribute, and his speech in response was a gem of its kind. De Wolf Hopper's El Capitán 21, 22. — **STURGEON THEATRE** (A. Y. Pearson, manager): A gorgeous production of The Black Crook as a setting for Kinsky's famous ballet filled the house week ending 18. Katie Putnam and co. in Punch 17. — **ITERS:** Robert Dunbar in keeping his head and throat in during his vacation here by training a co. of semi-professionals for a short season of light opera. — **Mr. and Mrs. Skinner** were handsomely entertained on several occasions by some of the prominent society leaders during their stay here.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): Primrose and West's Minstrels 10 gave a fine performance to a large and appreciative audience. A Run on the Bank 12 to a fair house; performance not very satisfactory. — **Manager Hall**, of the Auditorium, will devote his time exclusively to his newly acquired theatre in Stockton after July 1, as his lease of the Auditorium expires at that time. — **George H. Primrose** reports business excellent.

COLORADO.

GREELEY.—OPERA HOUSE (W. A. Heston, manager): House dark 17-12.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Georgia Cayvan in Mary Pennington, Spinner, 12 to light business.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Nat Goodwin 11 in An American Citizen to crowded house; audience delighted. Georgia Cayvan 14 in Squire Kate to good business.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Nat Goodwin in An American Citizen 10 to S. R. O.; good performance. The Willoughby-Brown Dinner 12 by local talent to air house; very creditable performance. Georgia Cayvan in Squire Kate 15 to fair house; fair performance. — **Mr. and Mrs. Nye** are in for Fair Virginia 18. — **TEMPLE THEATRE** (C. M. Hascall, manager): Coming: Clemenceau Case 24, 25. Noble Stock co. 21-26.

LEADVILLE.—WINTON OPERA HOUSE (L. Weston, manager): Georgia Cayvan and her excellent co. presented The Prisoner of Zenda, Spinner, in a very capable manner 18 to a well filled house. It was thoroughly enjoyed by all.

CONNECTICUT.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): The second week of the Waite Opera co. in repertoire is as successful as the first, and the co. will leave a good impression; the taking specialties were repeated, and the Lilly Quartette showed their versatility by appearing in an artistic and amusing black face act. Hoyt's A Contented Woman 24. — **Andrew Mack 31.** — **HARTFORD OPERA HOUSE** (Jennings and Graves, managers): The Claxon Shirley co. opened 17 for two weeks in repertoire of popular operas, and are meeting with success; the co. includes many familiar faces and the costumes are exceedingly handsome; the principal parts and chorus are composed of well balanced voices. — **ITERS:** Major Burke was in the city the previous week full of glowing accounts of the success of the Wild West show, which appears here 20. — **Jewett**, the local magician, will open an engagement at Proctor's Pleasure Palace 21. — **The patrons** of the Hartford were pleased to see August Kuntz again lead the orchestra; he held the baton during the Proctor regime, but has recently been with the Boston Symphony Orchestra. — **T. B. Harms**, the Union Square music publisher, and member of the firm of D. W. Tins and Co., paid Hartford a flying visit 14, and reported his friends at a Beefsteak gathering with Wang. — **Paul Boynton** has been here and completed arrangements for a water chute at Union Park. — **A. DUMONT.**

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Sousa's Band gave a superb concert to a crowded house 13; the programme consisted of ten selections, but was doubled by the great number of encores which Sousa graciously responded to; house dark week of 17. — **ITERS:** The Byrne Brothers have ended their season with Elitch Belle, which has been one of the most successful they have ever had; they have returned to Norwich, where they will spend the Summer at their home.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): House dark.

WATERBURY.—JACQUES OPERA HOUSE (Jean

Jacques, manager): Coming: Caroline Miskel-Hoyt in The Contented Woman 25.

WILLIAMSTOWN.—LOOMER OPERA HOUSE (John H. Gray, manager): Eight Bells 14 to large audience; the season closed here with this attraction.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): House dark. — **ITERS:** James Sullivan, for many years bill poster for the Opera House, died of consumption 19.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Coming: Julian Comedy co. 27-29.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): House closed for season.

NEW HAVEN.—HYPERION THEATRE (G. B. Russell, manager): Richard Reed in The Wrong Man 13 gave an excellent performance to a large and enthusiastic audience. A Round of Pleasure 20-22. Hoyt's A Contented Woman 23. — **GRAND OPERA HOUSE** (E. W. Starr, manager): House dark 24-29.

GEORGIA.

SAVANNAH.—THEATRE (C. D. Coburn, manager): House dark.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): House dark.

IDAHO.

POCATELLO.—OPERA HOUSE (Watson and Kint, managers): The Groviers in Ranch 10 to 13 to a crowded house; audience well pleased. John S. Lindsay co. in Don Cesar De Bagan 19.

WALLACE.—MASSONIC TEMPLE (H. C. Hayward, manager): Primrose and West Minstrels 23.

BOISE CITY.—COLUMBIA THEATRE (J. A. Finney, manager): The Groviers returned 14, 15 to fair business and good satisfaction. Living Pictures by home talent 18.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co.): The Andrews Opera co. 10-23 continues to do good business nightly with Martha, Fra Diavolo, Pirates of Penzance, Pinafire, Bohemian Girl, Maritana, and Mikado for their repertoire; the co. is stronger, bigger, and better than it was before, and the business last week was larger; these worthy of mention are: George and Ed Andrews, Florence Clayton, Rena Atkinson, Jay Taylor, Jack Allison, Grace Hall, Clyde Mosler, and Charles Handlir; the chorus is strong, and taken all in all, they give a very satisfactory performance. Holden Comedy co. 20 and week in repertoire. — **THE AUDITORIUM** (A. E. Waterman, manager): The George Tucker Colored Parlor Minstrels 22, 23 closed the season at this house to fair business.

BELLEVIEW.—OPERA HOUSE (L. E. Thomas, manager): Ada Gray, supported by Charles F. Tinney and a very clever co., presented East Lynne to a fashionable audience 14. — **ITERS:** Charles F. Tinney and his wife, Ada Gray, will sail for England 21. — **The members** of the Emerson Minstrels, a local organization, went over to St. Louis in a body to see their namesake, Billy Emerson, at the Hagan Theatre in that city.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Fisk Jubilee Singers 10 pleased a small audience.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Billy Link's Vanderville co. 35 pleased good house. The Andrews Opera co. 4-6 drew good house. Holden Comedy co. 9-15 produced Mad Marriage, It's Never Too Late, Little Emily, Master and Man, Tried and True, Rip Van Winkle, and Braving the World; business fair.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Anna Eva Fay finished a good week's business 15. — **ITERS:** Co. closed here and Miss Fay returns to her home in Boston.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, proprietor): House dark.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): The Glimmer Comedy co. to a good week's business 10-15, presenting Anglo, the Country Girl, the Gypsy Girl, The Plum Tree Farm, Camille, The Pavements of Paris, and Palstaff Up to Date.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Billy Link's Vanderville 23. — **Andrews Opera co.** presenting Martha 25.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt and Co., managers): The Vandike and Eaton co. in repertoire 2-15 to good houses at very low prices.

CLINTON.—NEW OPERA HOUSE (John R. Arthur, manager): Duncan Clark's Minstrels 11 to poor business.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Elton Beach Yaw 24.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Billy Link's Vanderville co. 24.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Billy Link Vanderville co. 20-22. Spooner Comedy co. 21-26.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): The Graham and Earle co. 10-15 played to fair business and satisfaction, presenting The Inside Track, The Evil Genius, Don Cesar De Bagan, Elie's Valentine, Cross of Gold, and The Man Without a Country. Coming: De Wolf Hopper June 15.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The Minstrel given under auspices of U. R. K. of P. for benefit of food sufferers drew a large and representative audience 13; the entertainment was first-class in every particular, those especially worthy of mention being Will P. Decker, Ed Dangerfield, Mrs. Oscar Mathea, Ida Jones, and the vocal trio composed of Mrs. Harrison, Mrs. Crawford, and Miss Holden; quite a handsome sum was realized. — **ITERS:** Allan Hampton, of Heart of Chicago co., who has been here for the past two weeks, left 13 for Chicago, where he was called on important business; he will probably return shortly and remain here until the opening of the regular season. — **A number** of local Elks went to Louisville 12 to attend the minstrel performance given by Louisville Lodge, No. 8. — **Vol. O. Bailey**, of Human Hearts co., was here 15 visiting friends.

W. L. GROVE.

ELWOOD.—OPERA HOUSE (Joe A. Krueger, manager): House dark. — **ITERS:** The season is practically closed. It has not been very profitable. The Opera House is sadly in need of repairs. — **Dot Carter** is home, having closed a successful season with Blaney's Baggage Check co. — **J. D. Cline**, manager of the theatre at New Albany, has been here trying to lease the Opera House. Mr. Cline desires to secure a chain of theatres in the Indiana Gas Belt.

ASBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Jesse Mae Hall 13 to large house and best of satisfaction; fine co.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Season closed here.

FORT WAYNE.—MASSONIC TEMPLE (Stonder and Smith, managers): John Drew in Boonman 13 to large audience; John Drew, Miss Adams, and Harry Harwood were called before the curtain many times. Jesse Mae Hall co. 14, 15 to very good business.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): The regular season has closed here.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): House dark; season closed.

IOWA.

KEOKUK.—OPERA HOUSE (D. B. Craig, manager): Coming: Handel's Oratorio of Judas Macabees is to be given June 15, with Prof. W. D. Hall, of this city, and Eva Emmet Wycoff, of Chicago, in the leading roles. — **ITERS:** D. B. Craig, a former manager of the Keokuk Opera House, has been engaged by Mr. Huberger, the owner, to manage his sporting, athletic, and amusement enterprises. Just at present Mr. Huberger has a large force of men at work getting ready an athletic and amusement park, features of which, it is promised, will be a Summer theatre, nautatorium, restaurant, bicycle track, coliseum, base ball grounds, and electric fountain. The scheme contemplates opera, drama and concert during the Summer, the stage machinery and scenery from the Opera House to be used. Negotiations are now pending with several opera co. with a view of opening the grounds about the middle of June.

OTTUMWA.—GRAND OPERA HOUSE (S. B. Patterson, manager): House dark.

DECORAH.—GRAND OPERA HOUSE (B. B. Morris, manager): Elton Beach Yaw 18. — **STEVENS OPERA HOUSE** (George W. Higgins, manager): Wood Jersey Dramatic co. 10-15 to fair houses and general satisfaction; the best repertoire co. seen here for some time.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager): Mahara Colored Minstrels 14, 15 to good business. Pulse of New York 21, 22. — **ITERS:** Local Lodge of Elks, No. 9, will give its first annual entertainment 23, 25 at Foster Opera House.

FARMFIELD.—GRAND OPERA HOUSE (Louis Thomas, manager): Coming: Wood and Ever's Combined shows and Hippodrome 27.

CRESTON.—PATTY'S OPERA HOUSE (J. H. Patt, manager): Elton Beach Yaw Concert co. 10 to good business. Pulse of New York 21, 22. — **ITERS:** Comedy co. opened a week's engagement 11, producing Struck Gas, Shadows of Slaves, Cyclones, and the Wolf. A Dilemma, and Wanted a Wife, to S. R. O. business.

COUNCIL BLUFFS.—DONAHY THEATRE (George Brown, manager): Mahara's Colored Minstrels 12 to good business; good performance. High School Graduates in Shakespearean Perfect Party (arranged by Miss Webster) 15 to packed house. Dr. Hume, Spiritualist, 16 to very small audience. Kirtle Comedy co. 20-24. — **ITERS:** Manager Bowen returned 17 from a trip to Chicago and other Eastern points.

SIoux CITY.—GRAND OPERA HOUSE (A. B. Baill, manager): The Lilliputians, in The Merry Tramps 14, 15 and Saturday matinee, did good business.

OSKALOOSA.—MASSONIC OPERA HOUSE (F. M. Fritz, manager): Iowa College Glee Club and Amphion Orchestra 12 to small house; splendid performance. Darktown Minstrels (local) 13 to packed house; performance good. House dark 14-16.

MARSHALLTOWN.—OPERA THEATRE (R. C. Speers, manager): Mahara's Colored Minstrels 14 to top heavy house; fair satisfaction.

RED OAK.—BYRONIAN OPERA HOUSE (Clark and Prosser, managers): House dark.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Van Dyke and Eaton Repertoire co. week of 10 in Kathleen Macvourne, Tallow Candle, Maloney's Mishaps, and Streets of New York to good business; performance satisfactory. — **COLLIER:** Coming: Andrews Opera co. and Summer Festival week of June 14. — **ITERS:** Scenic Artist Charles Squires, of St. Louis, is retouching the scenery at the Grand and painting some new sets.

DAVENPORT.—BUTTS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Cherry Blossom drew quite an audience 15, but the audience for last evening was very light; the performance was very thorough. Coming: Van Dyke and Eaton co. in repertoire 24-30. — **GRAND OPERA HOUSE** (Fred Knobl, manager): A benefit performance was given 16 in aid of the members of a stranded vanderville co.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, manager): The Pulse of New York, starring Chris Bruno and Stella Mayhew, attracted a light house 11; a number of very clever specialties are introduced by Mr. Bruno and Miss Mayhew; two bright tots, Little Lillian and Baby Ethel, and H. V. Bond, a halloed singer, and Madge Matland, female baritone, also pleased the audience.

EMPORIA.—WHITELY OPERA HOUSE (F. J. Miller, manager): The Princes 10-15 in Miss Nobody, Ecstis Girls, Little Nell, The Sea Wolf, Married in Haste, The Bashful Lover, and My Sweetheart; performances good; fair audience.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Frank J. Hess, manager): Spooner Dramatic 17-22.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): The Spooner Comedy co. 10-15 to good business and gave satisfaction.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): House dark.

KENTUCKY.

FRANKFORT.—CAPITAL OPERA HOUSE (John W. Milum, manager): Lexington Comic Opera co. in Ship Ahoy 13 to a large and appreciative audience; good co.; performance excellent.

ST. CINCINNATI.—GRAND OPERA HOUSE (Baum and O'Connell, managers): The Lexington Lodge of Elks in Ship Ahoy 14 to a crowded house; fine performance; hits were made by Ida May Purpont, Susie Morcraft, and Amelia Gluchowsky. The season has now closed.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Second annual minstrel by Bowling Green Lodge, No. 29, turned them away 14. — **ITERS:** Bassett's Show Boat on the river is giving a good show by the Malvin Family 17-22.

ALLENSVILLE.—OPERA HOUSE (Glass and Carvell, managers): House dark 24-29.

MAINE.

PORTLAND.—THEATRE (Charles C. Tukeybury, manager): The Marlowes (local) presented their original comedy-drama, The Colonel, from the pen of M. H. Manning, of this city, 17 to a large and enthusiastic audience. William H. Panceo assisted. Hoyt's A Stranger in New York 21, 22. The Sages 24-29. — **PALACE THEATRE** (Wolf Brothers, managers): An unusually strong bill week of 17 is packing the house; it includes: Billy Lyons, J. J. Herbert, Florence Zeller, Wade Tremaine, Elmer May, Edlie Williams, Tom Kilben, The Brownings, and the Princeton Sisters; the Brownings were exceptionally good. — **ITERS:** Albert Haberstroh, of Boston, has secured the contract to decorate the new theatre, and will begin operations at once. — **Newton Beers** will give an entertainment at City Hall 27, 28 under the auspices of the Odd Fellows of this city. — **Manager Bartley McCollum** will open his tenth season at Pavilion Theatre, Fox's Island, June 14, with almost an entirely new co. of the best performers in this city.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): Rice's Comedians in repertoire 15 and week played only fair houses; co. good and gave satisfaction. My Friend from India 18, by a well balanced co., delighted a fair audience.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Brady's co. in Trilby, with Elizabeth Holloway as Trilby and Clarence Bennett as Svengali, to a fair house 19; performance far above the average. My Friend from India 22.

BANGOR.—THE NONSUCH (H. C. Bean, manager): Murphy and Mackay's Vanderville co. are playing to full houses; the new people for week of 17 are: Blanche Andrews, Eddie Dwyer, and the Gleasons; Miss Andrews has appeared before, and is a favorite.

MARYLAND.

MT. SAVAGE.—OPERA HOUSE (Odd Fellows, manager): Mt. Savage Dramatic Club will make its appearance in The Hickory Farm, with some musical specialties, 22. New York Novelty co. 24, 25.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Fetterer, manager): The Flints to fair business 10-15.

CUMBERLAND.—ACADEMY OF MUSIC (Melling and Brothers, managers): House dark.

MASSACHUSETTS.

WORCESTER.—THEATRE (James F. Rock, manager): The Carleton Opera co. did a fair business 13-15. The co. unfortunately opened with The Lily of Killarney, which proved neither attractive nor well presented, and thus hurt the business of the succeeding nights. The rest of the repertoire, The Queen's Lace Handkerchief and Mikado, were very well given as to the principals and atoned for the poor impression of the first night. — **Joannie Winston** leads the co. in every respect. A Stranger in New York had scarcely breathing room to let it. Marie Jansen is permanently out of the cast, but Jeannette St. Henry was a very satisfactory substitute. Harry Conner, Harry Gilfoil, and Nellie Butler scored handsomely. — **LOTHROP'S OPERA HOUSE** (Alfred T. Wilson, manager): Maurice Freeman commenced a short Summer season in Master and Man 17-22, and crowded the house to the doors. Hardee Kirkland, a brother of Odette Tyler, is a popular member of the support. A Celebrated Case 24-26, East Lynne 27-29. — **ITERS:** Manager J. F. Rock, of the Worcester Theatre, takes his annual benefit 22, with A Contented Woman, and the house then closes for the Summer, to reopen with Tony Pastor Aug. 24.

Manager Rock is one of a crowded house. With Manager E. J. Abbott's benefit 27, the life of the Worcester Theatre seems to be on an upward course, probably ended. It has had a checkered but money-making career for some years, during which it has withdrawn almost every conceivable variety of business. Three ordinary seasons have been conducted on its stage, the bulk of one of them standing on the very spot where her former counterpart had a very similar history. W. H. Arnold, the first manager of the house, was killed in an accident while on theatrical business, and none of his successors have been able to continue in the profession or hardly to get a living after their term with the house. Managers of other houses have died while on duty, managers unable have arisen within the walls, and yet the house continued to be well patronized and to coin money for its owner. Finally it came under the ban of the Y. R. C. A., and the theatre shut out all entertainers, and has been left in a queer, uncared-for, and by the owners of a religious society.

JOHN M. KERRICK.

SPRINGFIELD.—GILMAN'S COURT SQUARE THEATRE (W. C. Loomer, manager): A Contented Woman closed the season 18 to a crowded house. Mr. Hoyt's sketch of the fair one in politics has good laugh as well as money drawing power, and the co. is a lively one, though Mrs. Hoyt showed the wearying effects of the season's work. William H. Currie and Frank Lane handle only the leading male parts, and Amy Ames makes a hit as Aunt Ann. George O'Brien makes a hit as Uncle Sam's father. The co. closed at New Haven 24. — **ITERS:** The local season has been exceptionally light in the number of performances, 18, against 23 last season. — **Charles Hoyt**, of Charleston, S. C., passed Sunday here with his wife at Hotel Worthy.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Hoyt's A Stranger in New York 23. — **NEW THEATRE** (Charles J. Gorman, manager): Professor Carpenter, hypnotist, closed a week of good business. R. Flynn's London Gaiety Girls 17-19 gave good performance to big business. — **Ben S. Bell's** London Belle 20-22. — **Hands Across the Sea** 24, for benefit of school. — **ITERS:** The Manager Gorman's Theatre, will hereafter be known as the New Theatre.

FALL RIVER.—ARCADE OF MUSIC (William J. Wiley, manager): Archie Boyd and a fair supporting co. appeared in The Old Homestead 19 to good business. The Dazzler 20-22. — **RYAN'S THEATRE** (A. E. Rich, manager): The Paris (?) Gaiety Girls 13-15 did a poor business. — **Ben S. Bell's** London Belle 17-19 drew small audiences. John A. Flynn's London Gaiety Girls 20-22. Monte Carlo Burlesque co. 24-26. Garrick Dramatic co. 27-29.

LOWELL.—OPERA HOUSE (Pay Brothers and Bedford, managers): Mrs. T. Thum and co. 14, 15 with matinee. The co. is small in numbers as well as stature, and business was a disappointment. The Lowell Orchestral Society held its last recital 17; audience large and appreciative and the soloists, Mary Howe-Lavin and William Lavin, were warmly applauded. The Dazzler co. will close their season here 31 with a testimonial benefit for Ida Marie Rogers. The house owners will have a well deserved benefit 23 with The Prisoner of Zenda as the attraction. — **ITERS:** Harry Reed, of the Dazzler, is at home. Frank Edwards and Hubert Dodd were in town 14. The Breakers was given by amateurs 19. — **The Philharmonic Club** gave their last concert 19. J. C. Bartlett and Dr. Clark, of Boston, were the soloists. The John Robinson and Franklin Brothers' great show is billed for 31.

ORRIS A. COURT.

LEONISTON.—TOWN HALL AND OPERA HOUSE (G. E. Sanderson, manager): Hoyt's A Stranger in New York 19 to large audience; co. strong and play gave best of satisfaction. — **ITERS:** Author Hoyt was in town with his co. 19 and was busy with rehearsals most of the afternoon.

PITTSBURG.—WHITELY OPERA HOUSE (Stephen Baggett, manager): Coming: Nickerson Comedy co. 24-29.

NEW BEDFORD.—THEATRE (William B. Cross, manager): McFarland's co. in The Old Homestead 18; large audience; co. good. A Contented Woman 20; large audience, excellent co.; general satisfaction.

TAUNTON.—THEATRE (R. A. Harrington, manager): Byrne Brothers presented Eight Bells 13 to large and delighted audience. Hoyt's A Stranger in New York 14; big house; co. good. Old Homestead 17 to large business. — **ITERS:** The season here came to a close with the performance of Old Homestead. Taken as a whole, it has been successful and the figures are on the right side of Manager Harrington's ledger.

LYNN.—THEATRE (Dodge and Harrison, managers): Hands Across the Sea 13 with matinee to fair house. The H. P. Melton Dramatic co. with Ethel Tucker opened to a large and appreciative audience.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): House dark, season having closed here.

by Detroit News Boys Band 15 had a fair house, and gave good satisfaction. At 6 Fields (Duke) American 25. Mrs. Jolly's Waxworks (local) 25.

MINNESOTA.

COONAPOLIS. GRAND OPERA HOUSE (T. H. Hohn, manager): House dark. Coming: Twelve Temptations June 15.

ALBERTA. OPERA HOUSE (J. A. Fuller, manager): House dark. Coming: Twelve Temptations June 15.

ST. CLOUD. GRAND OPERA HOUSE (E. W. Duane, manager): House dark. Coming: Twelve Temptations June 15.

ST. CLOUD. OPERA HOUSE (Warner Comedy Co. south of 10 to packed house, co. good; Clara Warner's work pleased all. House dark. Coming: Twelve Temptations June 15.

ST. CLOUD. THEATRE (John H. Hohn, manager): House dark. Coming: Twelve Temptations June 15.

MISSISSIPPI.

COLUMBUS. IRON: A meeting was held at the City Hall and 6000 was subscribed for the erection of an Opera House here. A committee was appointed to select a suitable location.

MISSOURI.

ST. JOSEPH. CHANDLER THEATRE (E. S. Briggs, manager): The Pulse of New York, to fair house. House dark. Coming: Twelve Temptations June 15.

WARRENSBURG. MACDONALD OPERA HOUSE (Hartman and Markwald, managers): House dark. Coming: Twelve Temptations June 15.

WARRENSBURG. OPERA HOUSE (J. H. Hohn, manager): House dark. Coming: Twelve Temptations June 15.

WARRENSBURG. GRAND OPERA HOUSE (W. A. Cannon, manager): House dark. Coming: Twelve Temptations June 15.

FULTON. GRAND OPERA HOUSE (T. M. Bolton, manager): House dark. Coming: Twelve Temptations June 15.

LEAVENWORTH. NEW GRAND OPERA HOUSE (E. Chandler, manager): House dark. Coming: Twelve Temptations June 15.

MONTANA.

BOZEMAN. OPERA HOUSE (no manager at present): House dark. Nothing booked.—ITEM: Owing to the mistaken policy of the Council in attempting to run the Opera House (which is owned by the city) through the Committee on Public Buildings, managers and traveling representatives of attractions have been unable to secure the house, because of the absence of the committee. Mayor Bogert has declared that a different policy would be pursued in the future, and that the Opera House would be leased to a regular dramatic agent.

BILLINGS. OPERA HOUSE (A. L. Bullock, manager): House dark. Coming: Twelve Temptations June 15.

NEBRASKA.

LINCOLN. THE LANSING (John Dowden, Jr., manager): House dark. Coming: Twelve Temptations June 15.

KEARNEY. OPERA HOUSE (E. L. Napper, manager): House dark. Coming: Twelve Temptations June 15.

PRESTON. LOVE OPERA HOUSE (George J. Cudington, manager): House dark. Coming: Twelve Temptations June 15.

NEW HAMPSHIRE.

MANCHESTER. OPERA HOUSE (E. W. Harrington, manager): House dark. Coming: Twelve Temptations June 15.

KEENE. OPERA HOUSE (J. D. P. Wingate, manager): House dark. Coming: Twelve Temptations June 15.

PORTSMOUTH. MUSIC HALL (J. O. Ayers, manager): House dark. Coming: Twelve Temptations June 15.

NEW JERSEY.

TRENTON. TAYLOR OPERA HOUSE (O. H. Butler, manager): House dark. Coming: Twelve Temptations June 15.

ORANGE. COLUMBIA THEATRE (John T. Platt, manager): House dark. Coming: Twelve Temptations June 15.

NEWARK. WALDMAN'S OPERA HOUSE (Fred Waldman, manager): House dark. Coming: Twelve Temptations June 15.

BOONTON. HARRIS LYCEUM (Harris Brothers, managers): House dark. Coming: Twelve Temptations June 15.

ELIZABETH. IRON: A. H. Simonds, manager of the Lyceum, returned from an extended tour of the South 15. H. F. Spillinger, treasurer of the Lyceum, has been appointed general ticket agent of Pennsylvania Railroad at Jersey City. The social season of Elizabeth City Lodge 29, P. O. E. was held 20, and was a great success. The season, which was given in honor of New York Lodge No. 1, was presided over by John Russell, who was assisted by Messrs. Wilson, Morse, Woods, Meyers, Clark, Craig, and the Excelsior Quartette.

NEW YORK.

ALBANY. LEAND OPERA HOUSE (C. H. Smith, manager): House dark. Coming: Twelve Temptations June 15.

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tended. Mr. Blackton, the cartoonist, did excellent work. New York Comedy Co. 25.

SYRACUSE. BASTABLE THEATRE (Frank D. Hennessey, manager): House dark. Coming: Twelve Temptations June 15.

WELLSVILLE. BALDWIN'S THEATRE (E. A. Baldwin, manager): House dark. Coming: Twelve Temptations June 15.

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talent under direction of Professor Henshaw 25. Primrose and West Minstrels 25. Ward and Vokes June 4. Charles H. Yale's Twelve Temptations 9.

JAYESTOWN. OPERA HOUSE (J. P. Wells, manager): House dark. Coming: Twelve Temptations June 15.

OHIO.

DAYTON. GRAND OPERA HOUSE (Harry E. Feicht, manager): House dark. Coming: Twelve Temptations June 15.

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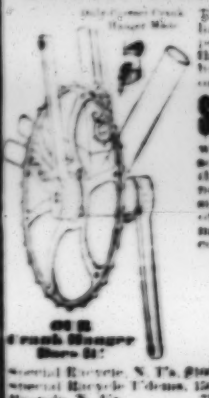
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MALVINA CREAM SOAP
25 Cents a Cake
TOLEDO, O.

Lafayette looked for 1922 canceled. The regular season here is now closed.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co. managers): Sousa and his popular band gave two concerts in good houses; with this entertainment a very prosperous season has practically closed. **ITEM:** Parkland Park will open 29 under the management of the Harrisburg Traction Co. with Simmons and Moseum's Old-Time Minstrels as the attraction.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (Abe Spitz, manager): Uncle Tom's Cabin co. 13-15 to medium business. Congrove and Grant's Dazzler co. 17-19 to good business; decidedly the best farce-comedy seen here this season. Coming: Monte Carlo co. 27-29.

RIVERPORT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Garrick Dramatic co. to fair business 14-15.

WESTERVILLE.—BAYVIEW OPERA HOUSE (C. B. Hill, manager): House dark. **ITEM:** The Old Homestead 25.

TENNESSEE.

NASHVILLE.—THE VENDOME (T. J. Boyle, owner and manager): Jules Grant's clever Comic Opera co. opened 17, presenting The Beggar Student to large and delighted audiences. Olivette follows latter half of week. **GRAND OPERA HOUSE** (Boyle and Seymour, managers): Peters and Green, assisted by a first-class co. of vaudeville artists including Ida Howell, the De Mores, Antonio and Conchita Martinez, Hayes and Bandy, Jack Mahoney, and Little Ida Greenway, opened week of 17 to good house. A ladies' orchestra furnishes music in the Summer Garden and adds greatly to the enjoyment. **THE THEATRE** (Charles E. Grapewin, manager): The programme this week includes the Panchonetti Sisters, Feltie Hart, Kitty Wolfe, Ida Melville, Frank Hammond, and Brodick and Leith. **ITEM:** The Tennessee Centennial is now about complete in every respect and will be officially declared so by the president, Major John W. Thomas, 19. The high class music furnished by the Bellstedt and Ballenberg Band is praised by every one, and Herman Bellstedt, Jr., the leader, also the cornet soloist, is forced to answer several encores at each concert. The Woman's Musical Congress, in session 17, 18 in the Woman's Building, gave an interesting programme.

MEMPHIS.—EAST END PARK (Charles T. Taylor, manager): This place of amusement opened its second week 17 to good business with Bob and Eva McGinley, acts: Morris Manning, comedian; Ross Buttons, vocalist; Billy Gibson and Tillie Melburn, song and dance artists, and Professor Raymond, high diver. The same bill for week of 24, with the addition of the Sanford Family Band and the Kromers.

TEXAS.

SMITHVILLE.—MAYOR OPERA HOUSE (D. E. Cole, manager): Alamo String Quartette 13 to small house; co. fair.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): House closed for season.

GREENVILLE.—KING OPERA HOUSE (J. O. Tardner, manager): A Soldier of Fortune 13 by local talent; business good, performance fair. Special mention is due A. Coulter for the able manner in which he handled a dual part.

VICTORIA.—HATCHER'S OPERA HOUSE (Hatchchild Brothers, managers): House dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Georgia Cayvan and her excellent co. presented Squire Kato 10 and Mary Pennington 11 to fair business. The Stock co., which recently closed at the Grand Opera House, presented From From 12 to a good house. Nat Goodwin and Maxine Elliot 13-15 to excellent houses at advanced prices, presenting An American Citizen, Gilded Fool, and David Garrick, in the order named. **GRAND OPERA HOUSE** (J. B. Rogers, manager): The Wright-Huntington co. began a six weeks' engagement 10, opening in The Miller. Business fair. **LYCEUM THEATRE** (Gibson and Elsworth, managers): Dark week of 10. **ITEM:** Georgia Cayvan was the recipient of many social attentions while here. Jessie Inett and Victory Bateman were showered with flowers at the performance given 12 in Salt Lake Theatre. **Walter Edwards, Howard Kyle, and Hugh Ford, received a cordial reception from their numerous friends. Will Ingorsoll, with Nat Goodwin's co., was also warmly welcomed. Maxine Elliot, although new to us, made an instantaneous hit, both for her beauty and her delightful acting. Frank Hatch is now conducting a school of acting in this city. Margaret Marshall has gone to spend the summer at Avalon, near Los Angeles. Phyllis Ranken has returned to her home in San Francisco. Hugh Ford and Walter Edwards, both of whom have many warm friends here, go to Elkhart's Gardens for the summer. Jessie Inett goes home to Denver for the summer. The Utah Pioneer Jubilee promises to be the greatest festival ever seen here. All the deadwalls are carrying paper for Ringling Brothers show, which comes 27. The advance sale for seats for the Tabernacle Concert by Governor Johnson Bishop 17 is good. **JOHNSON.****

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): The Chase Comedy co. 10-15 to fair houses; co. very good.

VERMONT.

BELLOWS FALLS.—OPERA HOUSE: Zephra (local) 20-22 gave the best of satisfaction.

ST. JOHNSBURY.—STANLEY OPERA HOUSE (C. A. Chapman, owner): The Boston Comedy co. 15; co. fair, business poor. John L. Sullivan's Extravaganza co. 28. Professor Maxine Bonett in Aerial Exhibition 24. Sousa's Band 21.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): House dark. Zephra will be produced by the Vermont Wheel Club June 3-5.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Musical Festival 10-12; attendance good. Coming: Hoyt's A Stranger in New York June 8. **ITEM:** In spite of the depression in business, this has been one of the best seasons the Opera House has ever had. Manager Walker is already looking strong attractions for next season. During the summer he will manage the Howard Park Grounds and will open with a bicycle tournament 29.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Coming: A Stranger in New York June 3.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): David the Shepherd Boy by home talent 18; business good; performance fair.

POCAHONTAS.—ACADEMY OF MUSIC (G. B. Foster, manager): Professor Austin, Hypnotist, 24-26. Culhane's Comedians week of 21.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Loterman, manager): House dark.

WASHINGTON.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Dalley's Comedians presented A Woman's World 13 to fair business; everybody well pleased. Columbia Opera co. 17, 18.

WISCONSIN.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Congrove, manager): Photograph and Vaudeville co. to good business and gave fine entertainment 13-14. Coming: Remony 22.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Marie Wellesley's players at popular prices to good business 9-15. The Photograph co. to excellent business 17-22.

WEST SUPERIOR.—GRAND OPERA HOUSE (Robert Kelly, manager): Coming: Robert Downing will open his Summer tour here 29 in The Gladiator. A Railroad Ticket 25.

RACINE.—BELL CITY OPERA HOUSE (J. B. Johnson, acting manager): The McKean Glinney co. opened a week's engagement 18 at popular prices, presenting Angie, the Country Girl; co. good and painting. Coming: Ward and Vokes June 12. **ITEM:** Richards and Pringle's Minstrels' private car is

at Racine, Wis., and will remain there until July, when Manager W. A. Ruscoe will reorganize the co. and again put the car in motion on their annual tour.

POND DU LAC.—CREWET OPERA HOUSE (P. B. Huber, manager): House dark. Coming: Elks Minstrels June 10 by B. P. O. E. No. 57.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): House dark.

LA CROSSE.—THEATRE (J. Strandplka, manager): Beach and Bowers Minstrels at popular prices 21, 22.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): House dark.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Pinafore was given by local talent 17, 18 for the benefit of the Lakeside Hospital with standing room at a premium. Mrs. Cockburn, Charles T. Barnes of Chicago, and Robert Kohler, son of Manager Kohler, deserve special mention for their excellent work; great credit is due Mabel Harney for her successful management.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): W. S. Cowle Vaudeville co. billed for 14, 15, failed to appear, having stranded.

SARASOTA.—THE GRAND (F. E. Shulte, manager): War concert under auspices of Y. M. C. A. 28. **ITEM:** Edmund Remony, assisted by William Savillet, pianist, and Louise M. Brachy, soprano, appeared at First Congregational Church 19 to an appreciative audience.

STEVENS POINT.—NEW GRAND OPERA HOUSE (J. A. Eder, manager): Coming: A Railroad Ticket 27.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Hartford and Jacobs, managers): The Gelsa opened a return engagement 17 to a big house, and repeated the hit of its first visit: Miss Du Costa is singing the part originally sung here by Dorothy Morton; she was well received. Violet Lloyd met with a perfect ovation, which showed her many friends had not forgotten her. Margaret Mather 24-26. **QUEEN'S THEATRE** (Hartford and Jacobs, managers): A very successful benefit was given for the T. M. Lodge 44 on 14 a number of well-known professionals and amateurs taking part. Alabama 24-26. **THEATRE ROYAL** (Hartford and Jacobs, managers): Colleen Bawn opened 17 to a fair house; performance fair. Little Trille co. 24-26. **THEATRE FRANCAIS** (W. E. Phillips, manager): Stock co. presented Under Two Flags 17 to good business; Emmet Corrigan as Berke Cecil and Berget Hope as Claretta gave capable performances. Edna Thomas headed the vaudeville bill and repeated the hit which she made earlier in the season.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The Twelve Temptations 20-22. The Gelsa 24-26. **TORONTO OPERA HOUSE** (Ambrose J. Small, manager): The Tar and Tarter was presented by the Madison Square Opera co. 15-15 to good business; Beatrice Goldie assumed the role of Parisina very acceptably. The Pirates of Penzance was produced 17-22 to large business; Frank David as the Major-General was excellent. Mather will be the attraction 24-26 with Mr. David in the role of Sir Joseph, and Miss Goldie as Josephine. **MADISON MUSIC HALL** (H. E. Buckling, manager): Sousa's Band 25. **BIGBY THEATRE** (H. H. Lamkin, manager): Carr and Newell, Thomas Tatlock, James W. Bingham, Frank P. Burt, T. J. Farran, and Crogo and Loring to good business 17-22. Arrlin and Wagner 24-26. **ITEM:** Everything is in readiness for the Ontario Hockey Club week 22-24, which promises this year to surpass any previous year.

KINGSTON.—MARTIN'S OPERA HOUSE (M. C. Martin, manager): House dark.

BELLEVILLE.—CARRON OPERA HOUSE (Charles P. McKay, manager): Coming: Sousa's Band 25. **ITEM:** Charles P. McKay has had considerable experience in theatrical affairs, and there is every reason to believe that he will make a success. Mr. Lesser, the former manager, goes to Kingston, Ont., to assume the management of the Martin Opera House of that city.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyno, manager): Woodstock Minstrels return 24.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Thomas Keene in repertoire 21-24.

LONDON.—GRAND OPERA HOUSE (A. E. Root, manager): The Gelsa 12 gave a first class performance to large and enthusiastic audience; Violet Lloyd and Linda De Costa were particularly good; the balance of the co. did very well. Margaret Mather was all that could be desired. Margaret Mather in Cymbeline 21. Charles H. Yale's Twelve Temptations 25. **ITEM:** Manager Root's new Summer theatre, the Park, is rapidly nearing completion, and will open 24. It will accommodate 1,200, and is lighted by electricity. The scenery is being painted by Glen A. Emery of New York. A strong list of society people is billed for the opening week, and the prospects are good.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Jude Mills co. in repertoire 10-15 to good business; performances excellent. W. S. Harkins' co. in The Cotton King made a big hit on opening night 17; house crowded; place splendidly staged and acted; all old favorites were heartily greeted. **MECHANICS' INSTITUTE** (C. A. Everett, manager): Murphy's Vaudeville and Comedy co. closed Sunday 15; co. stranded; members arranged a benefit 16, and were assisted by local talent and realized quite a sum.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Columbia Opera co. 24; moderately good performances to fair houses. Primrose and West 19. Ward and Vokes 21. Signor Felli 23. **DENNIS HALL** (Walter Bault, manager): Madame Johnstone Bishop Concert co. 8; excellent performance; very poor house.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scann, manager): Margaret Mather in Cymbeline 20.

QUEBEC.—ACADEMY OF MUSIC (Fred W. LeClair, manager): Grand Parade under the direction of Captain Baily and Manager LeClair 10-15 to big business; it was a great success, and one of the prettiest things ever seen here. Thomas W. Keene spent a three nights' engagement 17; both star and co. were splendidly received.

ARENA.

BOSTON, MASS.—Buffalo Bill's Wild West Show opened at the Huntington Avenue grounds for a week to tremendous big business. The show is better than ever, and the street parade attracted much attention as it moved through the city. The week promises to be a great one. The Adam Forepaugh-Bell Brothers Circus will be in Boston for Bunker Hill week, after which New England will be toured.

AKRON, OHIO.—Wallace Shows 16 to large audience both performances. Norris Brothers' Dog and Pony Show 21, 22.

WAVERLY, N. V.—Bob Hunting's Circus appears 28.

GRAND FORKS.—Ringling Brothers' Circus will be here June 8.

TORRINGTON.—Goodrich's Circus 7 to good business.

ALEXANDRIA.—Sun Brothers' Shows will pitch tents here 27.

ST. JOSEPH, MO.—The Ringling Brothers 12 drew large audiences, and gave the best street parade, circus performance and managerial exhibit seen here in years.

ALBANY, N. Y.—The Forepaugh and Sells Brothers' Show was very largely attended twice 18; a very creditable street parade was made, and the three ring performances were given by some of the best people in the business. The Los Rattus inverted aerial bicycle and Captain Woodward's trained sea lions and seals were the principal features of the show.

WATERTOWN, CONN.—Buffalo Bill and his Wild West Show filled his large tent with delighted audiences afternoon and evening 18.

LAWRENCE, MASS.—John Robinson and Franklin Brothers' Circus comes June 2, and Buffalo Bill's Wild West 5.

GLOVERSVILLE, N. Y.—Forepaugh and Sells Brothers' Circus gave two excellent performances 15; receipts about \$5,000. Louis Crane, who was employed as driver by the circus, was thrown from his wagon to the ground, where one of the wheels passed over his right foot, crushing it so that it had to be amputated.

WINFIELD, CAN.—Walter L. Main's Circus to good business 15; performance good.

ELWOOD, IND.—Sun Brothers' Circus appears 28 and Gentry's Dog and Pony Show 27.

TROY, N. Y.—Forepaugh and Sells Brothers' Circus 17 drew two immense crowds. Robinson and Franklin's Circus comes 25.

NORWICH, N. Y.—Washington's Circus exhibited to large audiences 18, and a show of considerable merit was given. Forepaugh and Sells Brothers' comes June 5, and Ringling Brothers later.

TOPEKA, KAN.—Ringling Brothers' Circus delighted two very large crowds 18; it is one of the finest tent shows we have ever seen.

ONEIDA, N. Y.—John Robinson and Franklin Brothers' Shows 16 gave two performances to large audiences, well pleased.

ORANGE, N. J.—Forepaugh and Sells Brothers' is billed for 25.

NIAGARA FALLS, N. Y.—John Robinson and Franklin Brothers' Circus 15 to enormous business afternoon and evening; everybody well pleased.

OWASSO, ILL.—Mat Nixon's Circus drew two good crowds 12. La Pearl's Circus 17; good attendance afternoon and evening; performance very good.

GRAND JUNCTION, COL.—Walter L. Main's Circus and Menagerie is for 31.

LOCKPORT, N. Y.—The John Robinson and Franklin Brothers' Combined Circus gave two performances 14 to big business.

AMSTERDAM, N. Y.—Robinson and Franklin Brothers' Circus to capacity of tent 20, giving a fine three-ring show.

ROME, N. Y.—Sawtelle's Circus 12 to the capacity of the tent; performance good.

STEVENS POINT, WIS.—Gollmar Brothers Circus comes 29.

LITTLE FALLS, N. Y.—John Robinson and Franklin Brothers' Circus to fair business 19; performance excellent.

PEORIA, ILL.—Leman Brothers' Circus 17 gave two performances to big crowds; the show is clean and big for the money, and deserves the patronage it received.

SAYRE, PA.—Bob Hunting's Circus appears 27.

EAST LIVERPOOL, OHIO.—Wallace's Circus gave two performances to full houses 13.

LYONS, CAN.—Walter L. Main's Circus will appear 31.

FRANKFORT, IND.—Sun Brothers' Shows appear 21.

WILLIMANTIC, CONN.—Leon Washburn's Circus 17 gave a good show to excellent business.

CONRAD SPRINGS, COL.—Ringling Brothers' Circus comes 19.

NEWARK, N. J.—Forepaugh and Sells Brothers' Circus comes 24.

CONHOES, N. Y.—Heath's Dog and Pony Show to good business 14, 15; fair performance. Sawtelle's Circus comes 29.

DES MOINES, IA.—Leman Brothers' Circus 12 to good business; good show.

LANSING, MICH.—J. H. La Pearl's Circus drew big crowds afternoon and evening 15.

LOGANSPORT, IND.—Sipe and Dolman Dog and Pony Show to big business 17, 18; people well pleased with performance. Harris Circus comes 31.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be notified to reach us on or before that day.

DRAMATIC COMPANIES.

ADA RENAISSANCE (Augustin Daly, mgr.): Chicago, Ill., May 24-June 5.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal., indefinite.

A MONEY ORDER (Jas. F. Fulton, mgr.): Juneville, Wis., May 27-29; Oshkosh 31-June 2; Sheboygan 3-5.

A RAILROAD TICKET (West Superior, Wis., May 23, San Carlos 25, Stevens Point 27, Oshkosh 29, Adams, Wis., 31-June 1; Alhambra, Phila., mgr.: Paducah, Ky., May 31-June 1.

BOSTON COMEDY (H. Price Weber, mgr.): Sheboygan, Can., May 17-19.

BOWERY GIRL (Chicago, Ill., May 24-29).

BUCKLE UP (Baltimore, Md., May 10-indefinite).

BROOKLYN PRINCE (F. A. Wade, mgr.): Highmore, S. D., May 25, Blunt 25, Pierre 27-29.

BURTON STOCK (Traverse City, Mich., May 24-29).

CUMMINGS COMEDY (Washington, D. C., May 10-indefinite).

CLARA TURNER (Peterboro, N. F., May 24-29).

CHRISTOPHER CLARKE (Philadelphia, Pa., May 24-29).

CHAUCEY OLIVETT (Augustus Piton, mgr.): Elmira, N. Y., May 30, Corning 27, Hornellsville 29.

CONTENTED WOMAN (Hoyt and McKee, mgrs.): Watertown, Conn., May 25, New Haven 27.

CORBIN STANLEY BURNS (Huntington, Mass., May 22-23).

CULHANE-ST. FELIX (Will E. Culhane, mgr.): Bluefield, W. Va., May 24-26; Pocahontas, Va., 31-June 5; Hinton, W. Va., 7-12.

CHICAGO COMEDY (Edward Forsyth, prop.): Thos. K. Clayton, mgr.: Denver, Col., May 24-26; Colorado Springs 31-June 1, Pueblo 24, Trinidad 27, Canyon City 4-10.

DARKEST AMERICA (John W. Vogel, mgr.): Ann Arbor, Mich., May 25, Adrian 26, Toledo, O., 27-29.

DAN MCCARTHY (Jas Burns, mgr.): Peterboro, Ont., May 25, Greenboro 29, Kingston 29, Brockville 29, Malone, N. Y., 31, St. Johns, Que., June 1, Glenbrook 2, Three Rivers 3, Quebec 4, 5, Riviere Du Loup 7, Presque Isle, Me., 8, Houlton 8, Woodstock, N. B., 10, 11, St. Andrews 12.

DAILEY COMEDIANS (W. R. Dailey, mgr.): Portland, Ore., May 17-19.

ELFSTOCK (Edwin Elroy, mgr.): Carbondale, Pa., May 24-29.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 29-indefinite.

E. S. WILLARD (Boston, Mass., May 17-19).

ETHEL TUCKER (Brooklyn, Mass., May 24-29).

EUGENIE BLAIR (Robert Downing, mgr.): Minneapolis, Minn., May 10-June 5.

FOR FAIR VIRGINIA (Mr. and Mrs. Russ Whytal; Julian Magnus, mgr.): Sioux City, Ia., May 25, Des Moines 26, Cedar Rapids 27, Dubuque 28, Clinton 29.

FANNY RICE (George W. Parry, mgr.): New York city May 10-indefinite.

FOREPAUGH STOCK (Mrs. John A. Forepaugh, mgr.): Philadelphia, Pa., indefinite.

FERRIS COMEDIANS (Dick Ferris, mgr.): Ravenna, O., May 24-26; Akron 31-June 5.

FLORA STANFORD (Joe G. Glasgow, mgr.): Birmingham, N. Y., May 24-26; Saranac Lake 31-June 5, Lake Placid 7-12, Tupper Lake 14-19.

FRANK E. LONG (Hancock, Mich., May 24-29).

GROBRIA CATTAN (Charles Burnham, mgr.): Omaha, Neb., May 24-26; Kansas City, Mo., 27-29.

GRUPPIN-NEILL STOCK (St. Paul, Minn., May 17-indefinite).

GARRICK DRAMATIC (Fall River, Mass., May 27-29).

GENTLEMAN JOE (Chicago, Ill., May 24-indefinite).

GOOD MR. BUNT (Boston, Mass., May 17-indefinite).

GRAHAM EABLE (Chas. Roskam, mgr.): Chicago, Ill., May 29-June 2.

IRVING FRENCH (Woodport, N. Y., May 25-29).

JIM FENHAM (Fall River, Mass., May 29).

JUNO BARRETT (John Henderson, mgr.): Cumberland, Wis., May 24-29.

KELLAR (Dudley McDow, mgr.): Boston, Mass., May 17-19.

KENNEDY PLAYERS (H. B. Hooper, mgr.): Poughkeepsie, N. Y., May 24-29; Montreal, Can., 31-June 12.

KIRKE COMEDY (Council Bluffs, Ia., May 24-29).

LOMAINE HOLLIS (Buffalo, N. Y., May 24-29).

LYON COMEDY (Frankfort, Ind., May 24-29).

MASTERS AND MANS (Worcester, Mass., May 17-19).

MYSTERIOUS MR. BULL (New York city May 31-indefinite).

MR. BARNES OF NEW YORK (Buffalo, N. Y., May 24-29).

MARGARET MATHER (Montreal, Can., May 24-29).

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Irving and Shaw Quarrel—Barrett's *Virginus*—Solomon's *Twins*—Other Matters.
(Special Correspondence of *The Mirror*.)

LONDON, May 15.

Beerbohm Tree has been writing to the papers in defense of the new ghostly illusion play, *Chand D'Habits* or *Old Clo'*, which he, by arrangement with Pantomimist Lauri, produced last Saturday at the New Her Majesty's, with great failure.

There have been rumors of a thundering row between Sir Henry Irving and that eccentric dramatic-musical-critic-socialist-vegetarian lecturer, Playwright George Bernard Shaw, who had written for the Lyceum Knight a certain Napoleonic play called *The Man of Destiny*. It has been reported abroad that the rupture was induced by sundry somewhat severe remarks on Irving by G. B. S., who, whatever be his eccentricities, is undoubtedly a fearless critic. Shaw, amid many remarks given to a *Daily Mail* interviewer this morning, lightly touches this part of the question, saying that "One stupendous ass [meaning a certain journalist] explained that Sir Henry returned *The Man of Destiny* to rebuke me for writing excessively adulatory articles about him in the *Saturday Review*." Whatever be the real cause of the rupture, and you may take it from me that these real reasons will presently appear, it is a pretty little quarrel as it stands! In the final of his interview Shaw got in two or three digs at the *Ere*, which has published several strange reports on this matter.

Wilson Barrett has also been writing to the papers, or rather to one paper, the *Referee*, a good deal of late. W. B.'s epistles were induced in this wise: When the journal in question first announced that he was about to stage a revised version, by himself, of Sheridan Knowles' old-time tragedy, *Virginus*, a certain journalistic playgoer wrote to that paper denouncing what he regarded, in effect, as Barrett's confounded cheek for thus daring to tamper with Knowles' work. "What was good enough for Macready," said this complainant, "ought to be good enough for Wilson Barrett," and so on. Our Wilson replied with his accustomed sledge-hammer vigor, and showed that Sheridan Knowles had borrowed this piece bodily from a last century play on the same subject, and that Macready had cut and carved it about to suit his own purposes, and that subsequent players had found necessity for transposition of scenes, cutting of speeches, and so forth. In short, Barrett wiped the floor with the *Referee* complainant in both rounds, for they weighed in with two letters apiece. Barrett might have added, but perhaps he did not know, that there had been six or seven *Virginus* plays before the last century specimen he mentioned, which was by one Crisp. I happen to know, for example, of Appius and Virginia, written by John Webster in 1634; of a still older play of the same name, written a hundred years earlier; of one by John Dennis, written in the time of good Queen Anne; of one by Moncrieff, played in 1785; and of another written by a Mrs. Brooke in 1736. Crisp's version was produced two years earlier than this.

Anyhow, all complaining to the contrary notwithstanding, Wilson Barrett only produced his revised *Virginus* at the Lyric last Saturday, and every critic in London vowed he played the name part splendidly, which he did. And bear in mind that many of the said critics remembered Macready, the original *Virginus*; Phelps, Charles Dillon, James Bennett, Gustavus Vaughan Brooke, Creswick, and your good, if somewhat rugged, tragedian, John McEnlough. Had Jeffries been a sweet and touching Virginia, and Franklin McLeay was a fine, spirited Brutus.

On Tuesday afternoon there was tried at the Vanderville a farcical comedy written by Kinsey Field, and entitled *Solomon's Twins*. It set forth quite in an old-fashioned manner the troubles and muddles arising from those anxious to uphold or to upset a certain will made by a wealthy testator, who had left vast sums to a certain person on condition that his wife should within a given time present him with male twins. George Siddons, who produced the piece, played the chief part drolly, and was well supported. The play was certainly provocative of considerable laughter, though, as I say, it is somewhat conventional.

Lottie Collins duly reappeared with new songs at the Palace Theatre on Monday, after having in the afternoon won an action in which the agents, Nathan and Somers, sued her for some fifty pounds odd for commission for securing her re-engagement at the Palace at the rate of £70 per week. Lottie showed that she, or rather her husband, Cooney, negotiated this re-engagement.

Dan Leno is expected to reach these shores on or about next Wednesday. He is booked to reappear at the Canterbury on Monday week, which is the Queen's birthday. Our Dan will be heartily welcomed. We shall not hail him as certain co-called "patriots," but certainly not "friends," of your nation are reported to have done one night.

Marie Lloyd has embarked from Johannesburg, also on route for England. Her letters ahead are not only characteristic, but give promise of many interesting revelations to follow.

The Ibsen idolaters assembled in force at the temporary temple, the Globe, on Monday, when *A Doll's House* was revived, with Janet Achurch again as the macaroni-munching Nora. She and her husband, Charles Charrington, as Dr. Rank, with very rank allusions to certain sexual matters, again played cleverly. So did Courtney Thorpe as the prig, Helmers.

On Monday night the much-touring Ben Greet Shakespearean company started at the lately ill-fated Olympic a series of popular price shows, opening with *Hamlet*. Nutcombe Gould, whose Dame I have already described to you, was again in the same part. There was, however, a new and nice Ophelia in the shape (and what a lovely shape it is) of that majestic brunette, Lily Hanbury, cousin of the still more majestic Julia Neilson, who hath been ill of late. There was also a new Ghost, the above mentioned Courtney Thorpe. Young Thorpe is one of the most pathetic Ghosts I have ever seen, and I have seen scores. He rather worried me, however, by wagging his long white cloak in such sort that ever and anon he seemed about to give an imitation of *Lois Fuller*.

Poor Charles Ryley, a baritone long connected with Gaiety companies, and known somewhat on your side, died yesterday from hemorrhage, resulting from breaking two blood-vessels a few days ago.

Hare reappears at the Court-to-night in Pincro's old time and not too great comedy, *The Bobby Horse*, but the chief critics have, I find, opted for the Adelphi, where this evening we are to see, for the first time in London, Gilbert's drama, *Secret Service*. It is as good as Mr. G.'s *Held by the Enemy*, I for one shall not complain.

GAWAIN.

FRENCH DRAMATIC TOPICS.

Gilbert's *Marriage*—*Fredegonde Rama*—Musical and Other Notes.
(Special Correspondence of *The Mirror*.)

PARIS, May 14.

Yvette Guilbert's marriage with Dr. Max Schiller is a fertile topic of conversation on the boulevards. There is no longer any doubt that Yvette is really going to take the plunge, as the banns have been published. The event will occur in the latter part of June, and because of it Yvette had decided to leave the stage when her present contracts expire. This will not be for several years, however. She announced recently to an interviewer that after her contracts expire she expects to attend the theatres only when she takes her children to the puppet shows.

Not yet has Paris fully recovered from the prostrating effects of the fearful catastrophe of the Charity Bazaar. It is somewhat strange that no actresses or singers were present at the time of the conflagration, as several had visited it frequently. Mlle. Reichenberg, indeed, had just driven up, and was alighting from her carriage when the fire broke out. The light wood and canvas booths which were used in the presentation of an old Paris street, and which burned so rapidly that they undoubtedly greatly increased the fatalities, were those which were seen last Summer in the Theatrical and Musical Exhibition in the Palais de l'Industrie. So pretty and picturesque were they in the bazaar that many spoke their admiration—many to whom they afterward proved a funeral pyre.

Jules Claretie, the administrator of the Comédie Française, has returned from a visit to London, and comes out in a long article in the *Figure* highly commending London theatrical methods, and giving it as his opinion that every manager and author in Paris might pay a visit annually, or oftener, to London with profit to himself and to the French stage in general. He was particularly pleased with Beerbohm Tree's new Her Majesty's Theatre, and with Sir Henry Irving and Miss Terry in *Madame Sans Gêne*.

After months of rehearsals and several of postponements Alfred Dubont's drama in verse, *Fredegonde Rama*, is being produced at the Comédie Française this evening (Friday). It does not promise to be a brilliant success, although it is a conscientious effort. The drama drags through its five acts without showing any strong dramatic situations or much poetical ability on the part of its author. This is the first play he has had produced.

It is rumored that the managers of the Porte-St. Martin are very much incensed at Jane Hading and other members of the cast of *Le Montagne Enchantée*, because, before and since the production of the piece, they are said to have spoken in derogatory terms of it. It is also said that one of the authors, Albert Carré, is quite dependent over the failure of his elaborate work.

As items of musical gossip I have to record that Nordica has canceled her engagement at the Opera, where she was to sing the role of Valentine in *The Huguenots*.

Padewski scored another triumph at the concert given at the Gaité to raise funds for Litoff's monument. He responded to many encores, and in the spirit and enthusiasm of his playing almost surpassed even himself. His services were given to the cause gratuitously.

Queen Victoria has commanded Emma Eames Story, who has lately been in Paris, to sing at the state concert which will be given at Buckingham Palace on May 27.

The Nihilist concert, given by the Berlin Philharmonic Orchestra at the Cirque d'Hiver, have proved a great success. The original arrangement was for two concerts, but the favorable reception has led to the addition of three more. This seems to show that the traditional French prejudice toward Germany, even in her art, is rapidly disappearing.

L. A. H.

THE DRAMA IN GERMANY.

The Failure of *Trilby*—A Chasm Bridged—Hauptmann's New Play—Notes.
(Special Correspondence of *The Mirror*.)

BERLIN, May 15.

The first real representation in Berlin of Du Maurier's *Trilby* (I don't count the performances at the Thalia and Belle Alliance Theatres, which amounted to next to nothing) took place some two weeks ago at the Neues Theatre. Emanuel Lederer's translation of Paul Potter's adaptation was very good. Frau Marie Reichenhofer, as *Trilby*, acted well looked beautiful, and showed her beautiful bare feet. Willem Rooyards, from the Royal Theatre in Amsterdam, an actor with decided technique, was brought down to create the part of Svengali, which he succeeded in making repulsive and gruesome. Last, but not least, Director Lantenberg was not sparing with his new scenery. But all to no purpose; the people would not take the play seriously. They evinced a desire to laugh, which on more than one occasion threatened danger, and at the close of each act there was an even toss up which was loudest, the applause or the hisses. But this was balsam compared to the criticisms poor *Trilby* received the following day from the honored members of the press. No; *Trilby* is not for the German mind. When the German goes in for the gruesome, he wants it either plausible, dramatic, or poetic. He goes to the theatre to laugh or to think, and when he finds nothing to laugh at or to think about, when he finds a play neither symbolic, nor poetic, nor psychological, nor historic, then it has no attraction for him.

Children of the Stage, a comedy from the Danish of Edgar Hoyer, by Emil Jonas, met with decided success last week at the Berliner Theatre. This comedy is a series of amusing incidents from the lives of the sons and daughters of Theophrastus. The author, who aside from his profession as lawyer, holds a nominal position at the theatre in Copenhagen, has made his characters, with their little joys and sorrows, very genuine. He understands the ups and downs of this variegated life to the minutest detail, and he presents it to us not devoid of poetical surroundings and spiced with a bit of sarcasm. Only when he goes beyond the pale of stagecraft do his characters become blurred and obscure, and he, seeming to realize this, gets back to his own as soon as possible. The play was well staged and excellently acted by Herren Droscher, Bassermann, Fornes, Schindler, and Frau Karry Droscher.

France and Germany have, metaphorically speaking, kissed and made up. We had another French company with us, the second this season, and we are promised still another the beginning of next. There was a time, you know, when the most brilliant offers from the Prussian capital were accepted by the Parisian artists on account of a misunderstanding some twenty-five years ago regarding a certain bit of land reaching eastward, called Alsace-Lorraine. Since Emperor Wilhelm's accession to the throne he has shown unusual tact in his treatment of his neighbors, and at last, four years ago, Antoine made the first invasion. And much to his surprise, he was forced to admit, the

theatres of the supposed Barbarians were in many ways superior to those of his native land. Since this courageous beginning not a season has passed without bringing us at least one French guest. Even the painters, with few exceptions, sent their pictures for the first time in twenty-five years, to the Berlin exhibition last Spring. Much must be conceded to the Germans. Artistically they are a broad minded people. Whether their guests be painters, actors, or musicians, they are received, regardless of their nationality, with a heartiness according to their individual merit. The last three French guests, Madame Marcelle Tender and MM. Baron and Barrel, of the Théâtre Variétés, have just closed most successful engagements with us. Among the plays chosen were *Le Fiacre 117*, by De Najac and Milland; *Valabrègue's* bitter satire, *Le Premier Marie de France*, and Méilhac's *Ma Cousine*. This latter was chosen for a professional matinee, which was witnessed and thoroughly appreciated by eight hundred Berlin professional brothers and sisters.

Gerhart Hauptmann's *Solitary People* was revived last week at the Deutsches Theatre before a crowded and enthusiastic house. Many comparisons have been drawn between this play and his latest creation, *The Sunken Bell*, and some even go so far as to say that the theme and development in them are the same. That there is a semblance of ideas between them is apparent, but otherwise they are totally different. Johannes Bockerat lives with a loving wife and mother, but he is of the solitary people—solitary for want of intellectual sympathy. He feels a great talent developing within him, but the desire for higher things, for freedom of thought, is hemmed and fettered by his surroundings. An utter lack of artistic appreciation and encouragement draw him backward, and he is confronted by the commonplace, which threatened to do worse than kill him physically. A woman comes into his sphere, fresh from the university. They talk and work together, until she, seeing the inevitable, leaves. But too late. His peace of mind, his mental strength and energy go with her, and he ends his struggles in death. This is briefly the story of Johannes Bockerat. Henry, the bell moulder, in *The Sunken Bell*, was also threatened a living death, but here the resemblance ends. Bockerat's nature is, when sifted down, weak; nor is his talent, whether from lack of development or what, great enough to have a lasting and elevating influence on his character. He lacks the steadfastness of purpose and the energy necessary to develop a great talent to the fullest. But Henry was the favored child of nature, to whom she revealed her secrets hundredfold. His nature, through his talent or knowledge, call it as we may, was developed to the highest, and when he fell it was by the hand of fate. *Solitary People* was well staged and splendidly acted by Elsa Lehmann and Marie Meyer. Oscar Bauer, to whom the difficult role of Bockerat was assigned, was very good; but he made the character less strong than perhaps Hauptmann intended. Hauptmann would do well to condense and combine the last two acts into one, for however clever and interesting the problem may be, it is not well to discuss it too minutely.

Sudermann is dramatizing his novel, "Der Katzensteg," for Louise Dumont, of the Lessing Theatre. It may be produced the beginning of next season.

Mother Earth, by Max Halbe, and Agnes Jordan, by Georg Hirschfeld, author of *Die Mütter*, which had such success last season at the Deutsches Theatre, have been accepted by Director Brahm for next season.

THE ITALIAN THEATRE.

Rovetta's New Drama—*The Death of Stagno*—A Sketch of Verdi.
(Special Correspondence of *The Mirror*.)

ROME, May 16.

Rovetta's last piece, *The Beginning of the Century*, has been given in Rome at last. Rome rarely sees a piece till it has been previously tried in almost every other town in Italy—unless the author be Roman, then Rome is kind to him, otherwise not. Even Rovetta, notwithstanding his name and experience, thought it wise to secure success in other theatres before trusting himself to the mercy of a Roman public.

The *Beginning of the Century* is partly historical and partly the story of a love intrigue. It is both French and Italian in tone. The historical part tells the miserable facts of the life and death of Joseph Prina, a minister of Napoleon I, during his occupation of Lombardy. The man was an instrument of Napoleon's cruel policy; yet, when his hour of retribution came, he died boldly, courageously, and without flinching, like a Greek or Roman hero. There was very little human about Prina, except that he loved, and unfortunately loved, two women, a Marchioness d'Arco and her niece. The niece eventually becomes a mother, and then the marchioness-aunt, in her jealousy, plots against Prina's life. On the other hand, the niece seeks to save the life of her child's father—especially as Prina has resolved to repair the past by marrying the girl. Thus, when the girl comes to know of her aunt's intentions, she runs to warn her lover. But she is too late. He has been betrayed by his own housekeeper, who has introduced a conspirator in the house as a servant. Prina is assaulted in his study, and before the police can interfere he is murdered.

This is the plot, by carrying out which Rovetta shows us the life and vices of Napoleon's government in 1814—love, coquetry, jealousy, hatred, ambition, vengeance, greediness, all are there in superlative degree. Two Italian celebrities are introduced in the play, which gives it additional interest to Italians. These are Rosini and Foscoli. They only appear in the first act, however, and have nothing to do with the plot. Otherwise, Rovetta has studied the times in which he places his drama; he has studied from the documents of the period, which relate the political side of Prina's life, and some of his scenes are effective. It is far, however, from being a *Tosca* or a *Patrie*, not to mention even greater works by English and German writers. Nevertheless, it is an attempt in the right direction, and Rovetta should continue on the same path till he gives us something perfect in the not far future.

At another Roman theatre we have a dark drama in one act, called *A Tempest* in the Dark. The subject has often been treated by Italian dramatists. A blind man is deceived by his wife, and, blind though he be, he discovers her infidelity and kills her lover. The success of this one-act drama was so great that during its very short performance the author was recalled several times.

Another success, in a different line, was the parody of *Othello*, called *Othello's Son*. The music of the parody is taken from popular Italian composers, without any attempt at being original. It is this *pot-pourri* of well-known airs that makes success of the burlesque. Zaccanti, one of Italy's greatest tragedians, is gaining new laurels in Germany, where he is playing *Ibsen's Specter*, *Other People's Bread*, and *Gluck's The Rights of the Soul*. The Ger-

man newspapers say that he is one of the most extraordinary actors that ever visited Germany, and Germans can learn a great deal from him. Varini, his leading lady, is also making quite a furor. I do think that Italian artists are among the best in the world—far better than French artists, though not so well known and not so much boomed. Unfortunately, the Italian language is not so well understood abroad as is French; otherwise Italian dramatic companies would carry everything before them wherever they went. Unfortunately, also, they have no modern dramatic literature to carry with them, but must present French, German, and English works in translated form.

The Grecian question has been a loss to the theatrical profession in Italy. The Government will not allow any company to go to Greece. This arbitrary measure is ruining many a poor artist. But Turkey must be protected, and the artists might turn volunteers when over there, you know. Can any one imagine such absurdity? But so it is!

So poor Stagno is dead. Stagno was only his professional name, his real name being Andreoli. He was born in Palermo, but Florence was his favorite residence when resting between one engagement and another. More recently he had also lived in a villa near Leghorn, the property of the prima donna Bellincioni, with whom he usually sang. We have now only three tenors of any note left—Tamagno, Masini, and Marconi. Stagno's finest parts were *Alcavari*, the best of this century as regards looks and action; *Lo-hengrin*, in which he had no rival; *Robert the Devil*, *Elizir of Love*, and *Turiddu* in *Cavalleria Rusticana*.

He preferred the old masters to new composers, but recently he had accepted the music of young composers. He was a friend of sovereigns, at whose courts he was always a welcome guest, especially in Madrid.

He sang but little in Italy, being mostly engaged in other countries, which pay artists better than Italy does. He earned enormous sums, and spent them generously. No poor brother artist ever applied to him in vain. He lived like a grand seigneur, as he was in speech, manner, and tastes. To the very last he lived in the greatest luxury, and when he traveled he had a suite of servants like a prince. No man was ever a better friend than he was, and he had lasting friendship in every part of the world. Not only as a singer was he great; he was equally great as an actor. Few artists ever stood on the stage as he did, and few ever looked a part as he did. As I have said, he was the most elegant Almagira of modern times. I doubt whether Bellincioni will ever sing again. The two were wedded in art, and for many years never sang without each other. She is inconsolable at his loss.

Verdi has lately asked permission to erect two tombs in the garden of his Villa of St. Agatha, one for himself and one for his wife! It was after a visit to the authorities of Piacenza, for which he had to rise at 4.30 in the morning, that he said, in the evening: "Per Bacco! I feel a little tired! Ha! I'm beginning to get old!" He is eighty-three years of age!

Not long ago, also, he assisted at a performance given in his honor at a theatre in Geneva. He is now slightly deaf, but he said he heard quite well by holding his hands to his ears, and enjoyed the music immensely. On leaving, he said: "Thank you for the treat you have given me. Good fortune to you for the future."

Caron, the French prima donna, who lately sung *Desdemona* in Paris to Tamagno's *Othello*, went to Verdi to study the part and learn how to pronounce Italian. "What an artist she is!" said Verdi afterward to Tamagno. "What a singer! What an actress!"

Verdi feels Brahms' death immensely. He considers him the best composer Germany had. In Italy he considers Boito the best composer of all, but he regrets his unreadiness to work. Speaking of Boito's Verona, Verdi says that the libretto is something stupendous. "But," adds Verdi, "he is too severe with himself. He renounces at times the loveliest melodies because he fancies he discovers some little flaw in them. If we were all to be as particular as that, we should have to destroy every page of music yet written!"

Verdi is not very flattering in his opinion of the execution of operatic music in Italy. "They do not rehearse enough," he says, "and the artists are not well chosen. The chorus also shouts instead of sings."

When alluding to the beginning of the next century, Verdi always says: "Alas! Alas! It is too far off for me to see!"

Who knows. S. P. Q. R.

IN HONOLULU.

(Special Correspondence of *The Mirror*.)

HONOLULU, May 15.

The steamship *Moiviera*, which passed through here on April 24, brought word to R. L. Scott, manager of the Hawaiian Amusement company, from the Vaidis Sisters' combination to the effect that they would not arrive here on the steamship *Alameda*, April 29, to play the season previously contracted for. The reason given was that they were playing to good houses in Sydney. The show had been very thoroughly billed and advertised, and indications were for a good business here. They may possibly play here later this month.

Frank Lincoln, monologue entertainer, appeared here to a poor house Saturday evening, May 1, and was billed to perform Tuesday evening, May 4, but on account of the small house Saturday evening he withdrew.

C. L. CLEMENT.

GENERAL NOTES.

The American Art Association gave a clever and entertaining minstrel and dramatic performance at the Theatre Montparnasse, in Paris, on May 13. The entertainment was concluded with a one-act play by Frist Wood.

Julie Opp, who is well known in New York, having been a newspaper woman here three or four years ago, is Julia Neilson's understudy as Princess Pannonia in *The Princess and the Butcher*. Miss Neilson's recent indisposition gave Miss Opp an opportunity to play the part, in which she achieved pronounced success.

George Edwards, the well-known London manager, was recently made seriously ill by canned peas which were served in a well-known restaurant.

A. L. Sutherland, who takes care of the interests of George Edwards in My Friend the Prince, has opened a bureau at 110 St. Martin's Lane, W. E., for the convenience of the many American professionals who visit London during the Spring and Summer. Mr. Sutherland will furnish all sorts of information and any aid within his power to American members of the profession who are strangers in London.

A matinee for the benefit of the widow of Charles Harris was given at the Gaiety Theatre on May 13. The performance consisted of *Trilby* by Jury, the second act of *The Circus Girl*, and a concert.

During his tour in Great Britain Auguste Van Blens will play, in addition to *The Broken Melody*, the musical sketch written for him by Clay M. Greene, called *A Musical Discard*.

Mrs. Ines Sprague, wife of ex-Governor Sprague, made her debut in concert on May 7 at the Salle Erard, in Paris.

Clara Butt was so unnerved by the catastrophe in the Charity Bazaar that she was unable to give her concert, announced for the following afternoon, at the Salle Erard.

One of the chief events of the social season in St. Petersburg is the private theatricals given by the Countess Kleinmichel. A play called *Les Chateaux de Beaugency* was given this season, and it proved that its author, Baron de Hovingham Hnens, of the Russian Foreign Office, possesses much originality and ability as a dramatic writer. The acting is said to have been considerably above the average amateur standard.

As another proof of her diversified talent, Sarah Bernhardt has just finished a bust of Sardou, which is said to be an excellent likeness and a very good specimen of the sculptor's art. It will be exhibited in the Champs Elysees Salon, and will doubtless attract much attention.

The American dramatic soprano, Marie Barna, has returned to Paris. She recently sang at one of Sebastian B. Schlesinger's musical soirées.

The manager of the London Sancy Sully company has little to learn in the gentle art of advertising. During the recent boat races on the Thames cards telling of the virtues of Sancy Sully were presented to the thousands of persons present, and as an even more enterprising move a Sancy Sully crew was sent over the course just before the races.

The celebrated composer, Herr Brahms, died in Vienna on April 3, of cancer of the liver. He was born in 1833, and received his first musical instruction from his father, and afterward studied under Eduard Marxsen. The attention of the public was first called to the young man by the warm praise of Schumann.

A party of actors and literary men with a fondness for the uncanny gave a concert the other night in the catacombs of Paris. About one hundred persons were present, and in a dimly lighted chamber, surrounded by the bones of the dead, they listened to mournful and merry music discoursed by the musicians from the opera and the Colonne and Lamoureux concerts.

IN SUMMER PLACES.

James R. Waite is at Ocean Grove.

Frank M. Drew, of the Star Theatre, Cleveland, Ohio, with his family are comfortably settled for the Summer at their beautiful home at Girard, Pa.

Harry M. Scott, of the Star Theatre, Cleveland, Ohio, will spend the Summer in New York city. A trip to Europe is being considered.

Walter Perkins, who made a hit as the theological barber in Smyth and Rice's original *My Friend from India* company, will sojourn this Summer at Old Orchard Beach, Maine.

Gertrude Boswell, who has been re-engaged for *The Sign of the Cross* next season, will spend the Summer at Spring Valley, N. Y.

William Dupont is at his home, Rockville, near Washington, D. C.

C. H. Truesdell, who has just closed a most successful season of thirty-eight weeks with Waite's Eastern company, has been re-engaged for next season. After ten days in the Maine woods with the trout and bass, he will go to the Pine Point Club, Orange Lake, N. Y.

Mr. and Mrs. Jerry Hart and child are guests of Maggie Cline at her Red Bank, N. J., cottage.

Henry Pemberton is summering at Lookout Mountain, Tenn.

Ida Van Cortland, who is now visiting at Port Huron, Mich., will soon leave for her island villa in Muskoka Lake, Canada.

James H. Rhodes, advertising agent of the Star Theatre, will rest this Summer at his old home in Louisville.

Logan Paul, who has played prominent parts in *The Ensign*, *Cuba's Vow*, and *Barbour and Harkin's Uncle Tom's Cabin*, will while away the Summer days at Fair Haven, on the Shrewsbury River.

J. O. Lunt, of the Star Theatre, will grace the clerk's desk at a prominent Plymouth, Mass., hotel this Summer.

J. W. Harkins, one of the authors of the new version of *Uncle Tom's Cabin*, will spend the next few weeks in Worcester, Mass.

Alexander L. Pach, who has done very efficient press work for *Cuba's Vow* and for the Star Theatre during the last season, will seek the parental roof-tree in Red Bank, N. J., for the Summer.

Nettie Bourne is an enthusiastic fisherwoman and swimmer. She has just rented a picturesque little cottage at Bath Beach, "right down at the water's edge, among the nets and clam shells," she says. "I'm going to mangle a little work with much play this Summer. I'm going to read all of the new novels, but most of all I intend to fish and swim."

Dickie Delano, who has come to town from Boston with Kate Claxton's company, with which she played the Countess in *The Two Orphans*, will spend the Summer in Saratoga. She is a graceful equestrian and bicyclist, and these sports will be her chief diversion.

Funny Rice has left for Franklin Falls, N. H., where she will visit friends until Dr. Purdy, her husband, who is about to start for a fishing trip in Maine, catches more fish than he knows what to do with. Then both will go to their Summer place in Northern New York.

W. E. Horton writes from Mount Clemens, Mich.: "The theatrical people are commencing to arrive at this popular Summer resort, and the prospects are that the professional colony will be larger this season than ever before. Among those already at the springs are: Mr. and Mrs. W. C. Cameron, Bobby Gaylor, Dick Hume, Mrs. Sam Tuck (Lizzie Daly), Professor Maurice Levi, Mr. and Mrs. Charles Carl, The Savans, Mr. and Mrs. Charles W. Young, Claude Bartram, Walter Goddard, Will F. Denny, Otis Shattuc, Jay Shattuc, Mrs. Joe Oppenheimer, Minnie Bernard, Helen Price, Leslie Mayo, 'Kid' Portland, and William Hamilton. Jack Sanford has been engaged as manager of the new Sanitarium at this place for the Summer season. George W. Wilson, of Shore Acres, is here for a three weeks' visit, and will then sail for Europe to join his daughter, who has been there for the past year."

George Mandeville, assistant treasurer of the Fifth Avenue Theatre, has gone to his home at Owego, N. Y., for the Summer.

SHOP TALK.

The little trio about the corner table had been remarkably quiet. That pleased alacrity of spirit so characteristic of the familiar group was wanting. Even the fat comedian had not smiled nor made a sally from soup to coffee. It was observed also that they dined without claret, an unusual proceeding.

"I find," said the tragedian, "that this slight change in our method of dining—I refer to the omission of the vinous beverage—is beneficial in many ways. It is not well to overstimulate. Many times during my more or less variegated career I have for adequate reasons foregone my claret or sauterne, and I have found invariably, when circumstances seemed to justify a return to former conditions, that my relish was doubled, and my system manifestly benefited by the temporary respite."

The tall man sighed deeply, and the fat comedian looked at the tragedian with an expression more eloquent than words.

The coffee was sipped in silence. The tall man was first to speak. "It has been a tough season, hasn't it?"

"My young remembrance cannot parallel a fellow to it," said the fat comedian, and the tragedian smiled approvingly.

"Come, come, gentlemen," said he, "let us be frank with ourselves. During the five years last past we have been basking in the golden sunlight. Our lines have fallen in pleasant places; our seasons have been long; our labors light; our salaries liberal and sure. Under the spell of these unwonted conditions we have slipped, as it were, into the fifth state, of 'fair round bellies with goodly capon lined.' Let us be grateful, but not forgetful. For, by the beard of St. Anthony, I hold him no true son of Thespis who cannot boast a vagabond novitiate."

"Not to have suffered and sacrificed for one's art is to be unworthy that art, and incapable of properly estimating or appreciating its beauties and benefactions in the days of their fullness."

"Though the frosts of many Winters have touched and thinned our tresses, we are still in the enjoyment of perfect health. Though sadly depleted, there is still a small balance to the credit of each. Our fund and society dues are paid a year in advance, and we are all in good standing at 'The Players.' The rest is mere leather and prunello."

The effect of this speech was magical. The tall man who had evidently wanted to introduce a subject, but seemed undecided as to its reception, nodded approvingly and cleared his throat for action.

"By the way," he began, "I met an old companion of the Isles to-day. He was props and all-around utility with McKean Buchanan twenty odd years ago. Then he drifted into the side show business for the tenting season, with a Bowery museum of freaks during the Winter months. This was the stepping-stone to a metropolitan career. He now represents a circuit of continuous vaudeville houses."

An awkward pause ensued. The comedian became interested, the tragedian thoughtful, and the speaker embarrassed.

"Filkins tells me," the tall man finally continued, "that it is surprising to note the earnest attention with which vaudeville audiences welcome legitimate actors and the intelligent criticism with which their efforts are received."

"Ah! indeed?" said the tragedian, and the comedian leaned forward, resting his fat chin on both his hands.

"And after all," continued the tall man, "art is cosmopolitan. And if it be true art it creates its own atmosphere. Artists are educators. As such they owe a duty to the public. If the great middle class finds the art galleries too expensive, or the atmosphere uncongenial, and so go to the 'shops' and buy chromos instead, it becomes the duty of the artist, as an educator, to bury his pride, and place a few of his minor studies in competition with the gaudy prints, and so by contrast to educate the intelligent masses to better things."

This was an unusually ambitious effort for the tall man, and at its close, while ostensibly looking out the window, he furtively observed the effect of his remarks upon the tragedian. The fat comedian grasped the situation, and fixed his eyes intently on the 1645 cast of Hamlet on the wall beside him. The tragedian at last broke the silence.

"Doubtless you are right. I had not thought of the prevalent craze in exactly that light. If the tide cannot be stayed, the current can at least be purified by affiliation. It is worth thinking about."

A quick glance of pleased intelligence passed between the tall man and the fat comedian.

"It's funny how those things work some times," said the fat man, with a view to relieving an awkward stage wait.

"I remember one Summer in Detroit, Garry Hough had just got in from a big Uncle Tom season under canvas. He had nothing but money. He made up his mind to educate the people to something better. So he discharged all of his U. T. hands and engaged a company of real actors. The regular stock seasons were over and Detroit was full of good actors, willing to work for Summer salaries. It was a great cast, and everybody savagely legitimate. There was a big opening house. The piece fell flat and business went to pieces. But Garry was equal to the occasion. He announced a second week with a new version, new company, etc. He discharged the actors, and picked up the Uncle Toms who were lying around town, had two Marks, two jackasses, four dogs, and four old ragged blue cotton umbrellas, and he turned 'em away every night. From that time forward whenever an actor wrote to Garry for a position in his company the reply was always the same: 'I don't want actors. I want Uncle Toms.'"

"Which means," said the tragedian, with a smile, "that a real theatreguer never goes to see Uncle Tom. It has a clientele of its own, com-

posed largely of that class of people who patronize panoramas of Ireland, where a pert soubrette and an alleged comedian flirt and sing comic songs *ad interim*. The same class of people will crowd the 'lecture room' of a 'museum,' but would not go to a 'theatre.'"

"But to return to our mutton, or rather to vaudeville," said the tall man.

"Ah, yes; true," said the tragedian.

"Briefly, then thus it is: My old friend Filkins, with an eye to giving his patrons something higher and better, is continually casting about for names that will dignify the vaudeville stage and attract cultivated people. He asked me to-day if I thought you would entertain a liberal offer for your name and services." If the tall man had expected an exhibition of anger, or even surprise, he was disappointed. The tragedian simply sipped his coffee in silence.

"I was not unprepared for this," he at last said, pleasantly. "I fancy I must be something of a mind reader."

"Could ours be spread before you like open books, there would not be one single page we should wish you to leave unread."

"I know it," said the tragedian, pressing the hand of each. "I must thank you, and through you your friend for the compliment, I fear unmerited, which his question conveys. It is the breathing time of day with me. Let the 'skit' be brought. Should he hold his purpose, we will win for him if we can; if not, we shall gain nothing but our shame, without the hit."

"We?"

"Exactly. When did Damon e'er have a joy his Pythias might not share?"

"Where does Lucullus come in?" asked the comedian.

"Lucullus always enters right," suggested the tall man.

"And is thrown off left," said the comedian.

"In the present instance," said the tragedian, "there will be no left. Sink or swim, survive or perish, we are one for all and all for one."

"What are you going to give them?"

"I hardly know."

"Something where we can all wear tulle armor and helmets, I hope," said the fat man.

"Why armor?"

"It's easier than putting up a net."

"How would the jealousy scene from Othello do?" asked the tall man. "I could punch the animal and you do the roaring."

"Not a bad idea," said the tragedian.

"I could do Deedemona," said the fat comedian, "that would clinch the 'heart interest' all right, and I could introduce a skirt dance to lighten it up a little."

"On second thought," said the tragedian, "we will not do Othello. The graveyard scene from Hamlet will give us all an equal chance."

"Yes, and be more cheerful," said the comedian. "I will hunt up all of my old vests for the grave digger."

"It has been many moons since I played Horatio," said the tall man.

"And I fear my Hamlet dress is sadly moth-eaten," said the tragedian, with a smile.

"But come what come may, time and the hour run through the thickest day."

MILTON NOBLES.

CATHERINE CAMPBELL.

Catherine Campbell, a portrait of whom appears on the first page of this issue of *THE MIRROR*, has made a most favorable impression in every city wherein she has played the Princess Eliza in *Madame Sans Gene* during the long career of that success. Miss Campbell is now visiting at her native city, Indianapolis, but will return to New York next month. Her last engagement in this city was as the Mayor's Wife in the *Prisoner of Zenda* at the Lyceum Theatre. Augustin Daly offered her last month a contract for three years, but terms could not be agreed upon.

Miss Campbell was engaged in 1893 by Fred Stinson for the Julia Marlowe company, but a severe illness prevented fulfillment of the contract. Then the young actress entered into a new field of work, joining the staff of the New York Recorder early in 1894, after arranging to appear in the following season's production by Mr. Stinson, whose death prevented the carrying out of this plan. Miss Campbell wrote for the *Illustrated American* and for the Indianapolis papers.

She returned to her dramatic work, in which success has attended her every effort, and she has established a reputation as an excellent dresser on or off the stage. The press has criticized her work with uniform praise, and a special engagement at Forepaugh's Theatre, Philadelphia, as *Inez de Virney* in *Captain Herne* won for her high endorsement in the Quaker City. After becoming known more widely, Miss Campbell intends to purchase a play for herself. Upon the occasion of her appearance in *Madame Sans Gene* at Indianapolis last Winter the *News* of that city said: "Miss Campbell displayed decided histrionic ability and culture, demonstrating that she has been a very careful and painstaking student. She is tall and handsome. Her conscientious work would indicate brilliant success further along."

Deer Park on the Crest of the Alleghenies.

To those contemplating a trip to the mountains in search of health or pleasure, Deer Park, on the crest of the Allegheny Mountains, 3,000 feet above sea level, offers such varied attractions as a delightful atmosphere during both day and night, pure water, smooth, winding roads through the mountains and valleys, cricket grounds, ball grounds, golf links, tennis courts, and the most picturesque scenery in the Allegheny range. The hotel is equipped with all adjuncts conducive to the entertainment, pleasure and comfort of guests.

There are also a number of furnished cottages with facilities for housekeeping.

The houses and grounds are supplied with absolutely pure water, piped from the celebrated "Boiling Spring," and are lighted with electricity. Deer Park is on the main line of the Baltimore and Ohio Railroad, and has the advantage of its splendid Vestibule Limited Express trains between the east and west. Season excursion tickets, good for return passage until October 31, will be placed on sale at greatly reduced rates at all principal ticket offices throughout the country.

The season at Deer Park commences June 31, 1897.

For full information as to rates, rooms, etc., address D. C. Jones, Manager, Camden Station, Baltimore, Md.

LETTERS TO THE EDITOR.

J. H. WARWICK'S REMINISCENCES.

BROOKLYN, May 17, 1897.

To the Editor of the *Dramatic Mirror*:

SIR.—In an interview with a member of your staff published in your issue of the 15th inst. there are a few inaccuracies which I believe you will be glad to rectify, as *THE MIRROR*, above all things, desires to be historically correct. The first meeting for the formation of an Actors' Fund was not held in the Bowery, but on Broadway, in 1890—not 1891—in the parlors of a hotel which adjoined John Brougham's Theatre, then standing on the west side of Broadway, not far from Broome Street. John Drew never was a stage carpenter or scene shifter, but he had what is known as the privilege of the stage, and could have entrance on any stage in New York whenever he pleased, for all the actors and managers knew his father, who was William Niblo's treasurer for many years. Long before I went upon the stage myself and on Sunday evenings I often took tea with Mr. Drew and his delightful family, when the rest of the evening was devoted to music and recitation, story-telling, etc., and very happy and pleasant those evenings were. Error No. 3 is the statement that I was Mrs. Drew's juvenile man forty years ago, and, as it reads, would seem to imply that I was a member of her company in that capacity. I never was a member of Mrs. Drew's company, but when she came West in 1890 or 1891 to play a short engagement with John Rice at Chicago, she found the Chicago Theatre was burned down, and the engagement was transferred to Milwaukee, where I supported her in all the light comedy parts in her repertoire of London Assurance, *The Love Chase*, etc. And here let me express my regret at Mrs. Drew's name being mentioned in the interview at all. It certainly was never so intended by me—and the use of it, with attendant matter, if given by me for publication, I should consider an act of unwarrantable impertinence deserving the severest condemnation. I was asked by the gentleman who solicited the interview if I knew Mrs. Drew. I replied that I knew her husband, Mr. Drew, and his father, and family socially and mentioned the fact that I had been in companies with both of them—Mr. Hunt and Mr. Mossop—never dreaming that this would be incorporated in the interview. Mr. Hunt was a handsome, well preserved man of about sixty, with a fine tenor voice, and a favorite among the opera-going people of England. For several years he trained in the Prince Regent's set, till a family misfortune led to his social ostracism, and he left England never intending to return. He arrived in New York with letters of introduction to William Simpson, then managing the Park Theatre, the fashionable place of amusement to Old New York. Mr. Simpson engaged him at once, and he remained a member of the company till Mr. Simpson's death, when he made his last appearance at the Simpson benefit in *The School for Scandal* in the part of Sir Henry Bumper, and sang, with some of the first of our early days, the celebrated drinking song "Here to the Maiden of Bashful Fifteen." At the period of her first marriage, Miss Lane was a very young woman, just entering on a life of brilliant promise—since so happily realized. Mrs. Drew's life has been a history of the brightest era of the American stage, of which she has been one of the chief ornaments. I regret that your interviewer has brought the lady's name into an article which I supposed referred only to me. I regret, too, that I have felt it a duty to give a further explanation or to appear as one making assertions which had no foundation in fact. Hoping that this will be made satisfactory, I am, my dear sir, Yours truly, J. H. WARWICK, 108 Madison St., Brooklyn.

A SCHEME FOR REVENUE.

New York, May 20, 1897.

To the Editor of the *Dramatic Mirror*:

SIR.—I have noted with much interest the laudable efforts made, from time to time, by *THE MIRROR* in its endeavor to arouse the surprising indifference of the great majority of the members of our profession as regards membership in the Actors' Fund; as also to secure some reliable and permanent income for this splendid institution, of which it stands in urgent need to meet the numerous demands which are continually being made upon it.

As an humble member of the Fund, and in the interest of its grand work, I have given the subject of possibly increasing its membership and income some thought, and, with your kind permission, will set forth here an idea or two, which may be worth considering.

Now, the attention of the Actors' Society may be called to what I here propose: Approach through *THE MIRROR* every manager and star of recognized standing, and endeavor to secure his verbal or written promise that any engagement he may make will be only through the Actors' agency—i. e., through the Actors' Society.

The commission that is now charged by the agents will fall into the pocket of the Society, and from this commission is to be deducted the fee for becoming a member of both the Fund and the Society; in other words, if an actor or actress pays to an agent, say, \$30 for securing an engagement, this money will instead go toward enriching their own Society, after the annual Fund dues (\$2), and the initiation or annual Society dues (which I do not know exactly) have been deducted and properly submitted.

The desirable result of such a scheme, if practicable, may be well worth considering, for only will it increase the membership but bring necessary revenue to both the Fund and the Society, and the actor or actress will also become a member of both institutions (advantages in themselves not to be overlooked) at no extra expense whatsoever.

Yours very truly, GUIDO MANSBURG.

RICHARD III. DEFENDED.

New York, May 22, 1897.

To the Editor of the *Dramatic Mirror*:

SIR.—In addition (accession) to your able answer to "Legitimate," in *THE MIRROR* of to-day, regarding the source of Shakespeare's plays, it may be of general interest to learn that the works do not contain a single play which is not more or less localized with the incidents and sayings of prominent people—royalty, traitors, martyrs, and characters of the age in which they were written.

Fully realizing the value of space in your columns, our reference will be confined to Shakespeare's vilification of King Richard III., of which accusations the defamed monarch was innocent as ignorant. In this tragedy—which is the continuation of Henry VI. (third part), first called Edward IV.—peopled with historic names of prominent characters, who lived and acted their parts more than a century previous to the date of the play, Shakespeare has embodied in Richard, Duke of Gloucester and King Richard III. of England, the life, amours, deeds, and crimes of the most powerful and prodigal courtier who lived in the reign of "Queen Bess."

To his disfigurement of mind and character was united a fine physique, a handsome countenance and strong, magnetic influence. With speech of honey and words of milk he attracted and captivated all who came within his power; but with remorseless ambition and murder in his heart "toward everything and everybody who came between himself and the crown of England." In Shakespeare's tragedy are related the crimes and murders of this man, of the "putting out of the way" of a legitimate and deformed son, and a sweet and devoted wife, who stood in his way, as he believed, to the throne. King Richard had but one wife, to whom he was devoted to the time of her death, which was hastened by the sudden loss of the prince, their son, whom they both adored.

It was not because of Shakespeare's ignorance or inability to learn the true history of England's unfortunate monarch, who was so treacherously slain on Bosworth's field, that caused him to present the false representations of Richard III. Shakespeare had a purpose in handing down to the ages the life secrets and characters of one whose name was, and has been, a disgrace to the age. And in the defamations of the King he has immortalized his portrait for all time.

King Richard was not deformed. He was small in size, delicately formed, and of a pleasant and thoughtful countenance, brave and courageous, and possessed of immense physical strength. His character was peaceable and kind, generous and beautiful. He stood ever upon the side of honor, raising his own reputation to the disadvantage of King Edward, his brother, and drawing the eyes of all, especially the nobles and soldiers, upon himself. He was a prince in military virtue approved, jealous of the honor of the English nation, and likewise a good law-maker for the ease and solace of the common people," says one of his prejudiced historians. Were the life of this great man dramatized and seen the unanimous exclamation would be, "Why, it's a new version of Richard III." Yours, Et. De Lott.

TELEGRAPHIC NEWS

CHICAGO.

The Wheel and the Weather Closing Down-Town Theatres—Hall's Epistle.

(Special to The Mirror.)

CHICAGO, May 24.

Those bicycle legs are beginning to knock the everlasting spots out of the big down-town play-houses, and the Spring weather has caused the roof-garden and the open air repertory to blossom all over town, with bicycle racks a feature. Last Thursday one of our frigid waves swooped down and drove the wheelmen to theatrical cover, but it has warmed up again and the managers are looking for Summer attractions with which to lure the kickerbocker lads and lassies.

Your Uncle James Herne is still at McVick's. Manager Henderson did not want to put on Gentleman Joe imperfectly, and, as he thought he needed more rehearsals, he postponed the opening a week. Manager Sharpe did not care to close, so he prevailed upon Mr. Herne to extend his engagement one more week, which, opened to-night with a large house. Shore Acres is a wonder here for business. Gentleman Joe will go on next Sunday.

I met M. B. Curtis here the other day, with Raymond Stephens, a sweet-voiced Chicagoan, who is to assist him in Gentleman Joe. "M. B." looks natural, with the exception of a pair of imported Whitechapel side whiskers, which he has imported for the English play. He will send them back if the piece doesn't go. Two Little Vagrants packed up their tears and sighs, after two moist weeks at Hooley's, and this evening the queenly Behan and the Daly company were welcomed warmly by a large and fashionable audience. The Wonder was the attraction, with Miss Behan as Donna Violante. London Assurance and Much Ado About Nothing will fill out the first week, and during the second and last week The Tempest and The Magistrate will be presented. Charles Richmond, a fine actor and an old Chicago amateur, who is the leading man, had a warm welcome to-night. Never Again will follow for a run.

Over at the Grand Opera House Digby Bell continues to repeat his success in Gus Thomas' play, The Hoosier Doctor. Last night the fourth week began, and the management is seeking to secure a further extension of his time. Digby, by the way, is a great bicyclist. He is, moreover, an up-to-date wheelman. With his "1897" is blown in the bottle or marked upon the cover of all his bicycle belongings. The other day he stood in front of the Auditorium, fully equipped for a spin on the boulevards. With him was an equally enthusiastic and up-to-date crank. "Look there!" exclaimed the latter suddenly, "See that duck. What do you suppose he's doing on a '96 wheel?" And Digby replied, with fine scorn: "He's probably paying an election bet."

The Forty Club's farewell dinner of the season will occur at the Wellington to-morrow night, and the list of club guests suggests a vaudeville dinner. Among them are Colonel Antonio Pasor, the infant prodigy; Augustus Williams, the German senator; Timothy Murphy, the Irish prince; Lewis Dockstader, the colored bard, and Frederick Hallen, the American Adonis; to say nothing of E. J. Ratcliffe, Augustin Daly, George Clarke, James A. Herne, Digby Bell, Duncas B. Harrison, and Charles J. Richmond.

The Great Northern and Columbia are still "dark," and Managers Davis and Palmer are saying nothing as to the immediate future.

The drama up at Hopkins' this week is the old Favorite, Gloriana, with Lew Dockstader as a side card.

Some three hundred and fifty ambitious young cadaver carvers from the Rush Medical College will enjoy Digby Bell's performance in The Hoosier Doctor at the Grand Opera House to-morrow night.

Elliott Flower, of the Evening Post, one of the bright wits of the Chicago press, has collaborated with Adolph Rosenbecker, a leading local conductor and musician, in the production of a comic opera called The Hoodoo, which several well-known stars are considering.

Manager Gardner is to put on light opera at the Schiller for a season. To-night the excellent company selected gave The Black Hussar capitally. Beatrice McKenzie, Brother Baylis, Frank Bushworth, O. B. Thayer, and G. Herbert are the principals. W. F. Glover is the musical director and Henri Laurent the stage-manager. The bill will be changed weekly.

Manager Ed Salter tells me that "Punch" Wheeler witnessed Uncle Tom's Cabin three times last week at the Alhambra. Probably, like all railroad men, he was looking for "Marka."

The attraction this week up at the Alhambra Theatre, by the way, is Lillian Keene, in The Bowery Girl. This closes the house for the season.

After a good week of Julia Stuart in East Lynne and Camille the Lincoln closed last night with Manager James Hutton's annual symposium.

At the Grand Opera House last evening Annie Ward Tiffany replaced Laura Joyce Bell as "Grandma" in The Hoosier Doctor.

Fred Williams, an old-time actor whose home is in Chicago, has opened the Dramatic Authors' Exchange in the Chicago Opera House Building here, and will furnish plays, legitimately, to companies and stars. He is against all "black flaggers."

I have from Mart W. Zelle, for the album, the name of Trissie Day Shertz, "soubrette and specialist." As gay shirts are all the go this Summer, she should do well.

Gus Williams tells this: A race track tout walked into the Auditorium the other day and asked for Clerk Kennedy. He was not on watch, and Clerk Shaffer asked if he could serve the

young man. The latter said he had a sure thing in the third race at Joliet and had wanted his friend Kennedy to get a bet on. Shaffer promised to give him the tip when he came in. Well, Kennedy sent down word that he was ill, so Shaffer thought to use the tip himself, so he went out and put \$50 of his hard earned money on the horse. Of course, he was not one, two, six, and a friendly bookmaker, three minutes after the race, said to the disconsolate Shaffer: "There comes your horse into the stretch now." Opening the little gate in the fence Shaffer went out on the track and hailed the jockey, who pulled up. "Say, my boy," said the hotel clerk, "what detained you?"

I want to praise the diplomatic course pursued by the gentleman who operates your "answers to correspondents" column. I noticed that last week some young lady asked how to address me, and he gave her my office address. Wise boy! There might have been trouble at home if he had given my house address.

When I met M. B. Curtis the other day he said he had never seen me before, and had always pictured me as a big, fat man. That is what every one seems to think of me. I could make lots of money betting on my weight by mail, don't you think? "Biff" HALL.

PHILADELPHIA.

E. H. Sothorn—Jubilee Week at the Grand Opera House—Closing Attractions.

(Special to The Mirror.)

PHILADELPHIA, May 24.

After this week the Quaker City, with a population of over one million and a quarter, will have open only three theatres—the Grand Opera House, Bijou, and Lyceum Theatre.

E. H. Sothorn closed his successful tour in this city May 22. The local management offered him many inducements to remain another week, but as he had made all his arrangements for his final week, and was eager for rest, he declined to extend his season.

This is jubilee week at the Grand Opera House, where the Castle Square Opera company are celebrating the close of a brilliant season. Erminie is the opera, with every member of the original company in the cast, prominent being the favorites: Edith Mason, Thomas H. Persse, William Wolff, William G. Stewart, Arthur Wooley, Gertrude Quinlan, Bessie Fairbairn, Gertrude Rutledge, and Frank Ranney, assisted by large and well-drilled chorus under the able stage management of A. W. F. MacCollin, who is entitled to the credit of the perfect stage pictures. Annie Lichter will appear May 26, matinee and evening, as Javotte, in celebration of the first year of opera. The house to-night is crowded, and nearly everything is sold out for the entire week.

Prominent managers from all of the principal cities are in communication with the management of the Castle Square Opera company, asking them to form companies to play the coming season. Oscar Hammerstein, of the Olympia, New York city, is said to be eager to engage the company, but as yet nothing definite has been settled.

With this week Davenport and Tournay wind up their season and sever their connection with the Girard Avenue Theatre, having presented throughout the season a first-class dramatic stock company, and an excellent selection of popular plays, all of which were handsomely staged and thoroughly appreciated by our theatregoers. The managers retire with the good wishes and respect of the public and press. The programme for the week is The Merchant of Venice, with Creston Clarke, Adelaide Prince, Wilfred Clarke, Margaret Dale, Alice Sheppard, Edwin Holt, William R. Parke, Willard Storm, Edwin Middleton, Sheldon Lewis, Joseph B. Everham, R. R. Villiers, Walter Percival, in an excellent production.

Joseph B. Everham, of the Girard Avenue Theatre Stock company, this week completed his thirtieth season as an actor. During his theatrical career he has had several hundred roles.

For the closing week, at Forepaugh's Theatre, Moths and Camille each will be presented for three nights. Mrs. John Forepaugh has done well this season. Constant change of attractions with the stock company and occasionally a week of a star and dramatic novelty speak well for her enterprise and managerial ability.

The Chestnut Street Theatre is open every afternoon at 4.30, giving a representation of baseball by electric apparatus.

The benefit to Robert Fox, the veteran vaudeville manager and original builder and owner of the Chestnut Street Opera House, will take place at the Walnut Street Theatre June 3. A new farcical comedy, by Levin C. Tees, called A Man of Nerve, will receive its initial production and will be followed by vaudeville volunteers.

Frederick G. Nixon-Nirdlinger, of the People's Theatre and the youngest manager in America (twenty years old), was presented with a handsome gold watch in appreciation of the results of his labor for the past season. He is the only son of Samuel F. Nixon-Nirdlinger, of the theatrical syndicate.

Manager Gilmore, of the Auditorium, was to have closed his season May 22, but on account of the good patronage and because he was offered by Robert Grau for this week a splendid company of legitimate and vaudeville favorites, the theatre will remain open this week. The bill includes John C. Rice and Sallie Cohen, Mr. and Mrs. Sidney Drew, Frances Drake, in her latest Parisian success, Le Petit Abbe, adapted by Max Freeman for English production; Sam Ryan, Mlle. Flora, John J. and Lillie Black, Al. Stern, May Wentworth and Lumiere's Cinematographe. Business is good. The season will close positively on May 29.

Walter Damrosch and his celebrated New York Symphony Orchestra of sixty-five soloists will open his three months' season at Willow Grove Park, May 29. Two concerts will be

given daily, with selections from Wagner, Weber, Sousa, Strauss, and other popular composers.

Rose Belmont's English Burlesquers are booked at the Lyceum Theatre for week May 31.

The Compton system of Electric Baseball is a daily afternoon feature at the Auditorium.

The Castle Square Opera company is rehearsing The Gondoliers for production May 31 at the Grand Opera House.

The Park Theatre, which was advertised to be sold at public auction on May 20, was withdrawn from the sale by the heirs and will not be offered for the present. William J. Gilmore will continue as lessee and manager in accordance with his lease, which has three years to run from August 1, 1897.

Two stranded actors, John Dela Juana and Reuben Dolby, both claiming New York as their home and lingering around the theatres acting suspiciously, were last week sent to the House of Correction for three months.

The Horse Show, at Wissahickon Heights, opens May 25 for five days, and will doubtless prove a big society event.

The National Saengerfest, to be held in Philadelphia during the week of June 21, will be a great affair, attracting thousands from all parts of the country. Emma Juch, soprano, has been engaged for the festival.

The following are the bookings at the syndicate theatres in this city for the coming season: The Bostonians, De Wolf Hopper, Sign of the Cross, A Lady of Quality, Denman Thompson, The Circus Girl, The Wedding Day, E. H. Sothorn, John Drew, E. S. Willard, Julia Marlowe, Joseph Jefferson, Frederick Warde, Lewis Morrison, Stuart Robson, Nat Goodwin, W. H. Crane, Richard Mansfield, Ada Behan, Professor Keller, The Man from Mexico, Lyceum Theatre Stock company, Under the Red Robe, My Friend from India, The Heart of Maryland, A Stranger in New York, Jack and the Beanstalk, Secret Service, A Round of Pleasure, Never Again.

Fannie D. Hall, the pretty and talented soprano, equally good in grand or light opera, is at present rusticated in this city.

S. FRANKENBERG.

BOSTON.

The Closing Season at the Hub—Benton's Chat of the Theatres.

(Special to The Mirror.)

BOSTON, May 24.

One more theatre has closed for the hot weather, although in this case it will reopen before long for the presentation of the Veriscope pictures of the Corbett-Fitzsimmons fight.

This is the last week of the season at the Hollis Street Theatre, and Keller, with his wonderful feats, is succeeding in crowding the house at each performance. His programme is by far the best that he has ever given to Boston, and I know of one man who has been present every night trying to solve the mystery of the blue chamber without success. Mrs. Keller's summer tests, too, have mystified every one. Mayor Quincy was one of the first to give her a problem to solve, and the leaders of Back Bay society have followed his suit and have attempted to baffle her, but in vain. For the concluding performance of this week there will be a benefit for Joseph F. Wagner and Vincent T. Fotherstone, treasurer and ticket agent of this house.

This is also the second and last week of E. S. Willard's engagement at the Tremont, and his tour will be brought to an end with the performance of The Professor's Love Story and The Middleman. It had been thought that he might give one of his new plays a trial during these last days in Boston, but the announcement that he was to withdraw these old stand-bys from his repertoire next season made such a call for seats that a change in plan was deemed advisable. Maud Hoffman has fairly divided honors with Mr. Willard.

The Good Mr. Best has by no means exhausted its effectiveness in Boston, and it continues to draw mid-season audiences in spite of the lateness of the theatrical year. The addition of Saharet, the sensational dancer, has given the company just what it needed, and her dance goes like wildfire.

At the Castle Square Tony Cummings revives an old stand-by in Rosedale, and, judging by the way that The Banker's Daughter was received, this will be the biggest hit yet produced there this Summer. It is surprising the way in which the company has caught on in so short a time, and the advance sale for seats is so great that the whole house is sold out nearly a week in advance. To be sure, the price of seats is only 25 cents, but the way in which people keep going there makes it exceedingly doubtful if opera is again substituted as the attraction.

Clara Morris is the star-feature at Keith's this week, while Stanley Whiting, who caught the town by storm about a month ago at another theatre, promises to duplicate his success.

The Strangers of Paris is the play at the Grand Opera House.

Katherine Rober continues at the New Grand, and plays Fron Prou this week.

The final rehearsals of The Walking Delegate are now being held at the Tremont, and at the Bowdoin Square when the stage of the other house is required for the current attraction. The company is all in Boston, and the way in which the last rehearsals are being given insures a successful performance next Monday. John W. Luce, who has been press agent at the Zoo during the past season, has been engaged to do special press work for the Tremont.

Engene Tompkins, the genial proprietor of the Boston, is out again after a painful attack of the mumps, which kept him in the house for two weeks.

Maud Hillman will have the presence of a large party of her Boston friends when she plays at the Chelsea Academy of Music Memorial Day evening. The party has already been arranged for.

Frank W. Norton tells me that he has not been

engaged to go on the road in advance of May Irwin.

Fanny Davenport will not go to Europe this Summer, notwithstanding the many paragraphs to that effect which have been sent to the papers. Her season closed at the Boston on Saturday, and she will remain in town a few days, after which she will open her Duxbury residence for the Summer and begin preparations for her new play. As much of the scenery and costumes as possible will be manufactured in this country. The first engagement for her company was that of Edward Jewett, who was with Mansfield this season.

It is already announced that the next season at the Tremont will open August 30 with The Sunshine of Paradise Alley, which will play a three-weeks' engagement. This does not look much as if the theatre would be turned into a vaudeville house or be sold.

Mrs. Emma F. Pilling, wife of Frank J. Pilling, the theatre manager, and sister of the late Mrs. John Stetson, appeared before Judge Sherman in the divorce session of the Superior Court last week. The Court granted her a decree.

I hear that the Uncle Tom's Cabin companies which are about to play in Rhode Island intend to recruit their Little Evans from the Old Ladies' Home, inasmuch as the Legislature has passed a bill forbidding the appearance on the stage of children under sixteen.

J. C. Miron, of The Walking Delegate company, has been paying a flying visit to his old home in Webster while the rehearsals of the new opera have been going on in this city.

Allen Davenport, who is now touring Maine with My Friend from India, came into prominence in connection with the flight from the Boylston National Bank of Albert M. King, the nineteen-year-old boy who robbed the bank of \$30,000. Before Mr. Davenport went on the stage he was employed at the bank in the same capacity.

The Nut Club went to the Palace last week because John L. Sullivan was playing there. He is an honorary member of the organization, and he was presented with a large floral horseshoe. From a friend of Julia Marlowe I hear that she is to revive Ingomar next season.

John W. Luce is doing press work for The Walking Delegate.

Belle Barron has been visiting friends in Boston.

Marguerite Binford Connor has been engaged for Fanny Davenport's company next year.

George H. Brennan has been in Boston for a few days, as a guest of Albert Ross, the novelist. He says that Thomas F. Shea's next season will be confined to the largest cities.

Peter S. McNally has gone abroad to swim the British Channel. His friends gave him a big send off. He is as clever in swimming as his brothers, John and Hugh, are at writing farcical comedies and doing press work.

Mamie Gilroy has been visiting friends in town.

E. S. Willard's next season will have as a feature the first American production of The Physician in New York. Olga Brandon will not be with him next year, but may star on her own account.

Max Heindl is musical director at the Castle Square.

The bill to regulate Sunday shows has been passed, to be engrossed, by a big majority in the House.

The late Wyseman Marshall's estate was surprisingly large. It has been appraised at \$120,000, of which \$65,000 was well invested in real estate.

T. B. Lothian and T. A. Adams have a benefit at the Museum 1 with The Good Mr. Best's final performance. JAY BOSTON.

BALTIMORE.

Summer Opera and Comedy Bills—An Ovation to Sousa and His Famous Fifty.

(Special to The Mirror.)

BALTIMORE, May 24.

Grace Golden was warmly received by the large audiences at the Academy of Music last week, and her singing in Erminie has been delightfully captivating. Joseph Sheehan is rapidly growing into strong favor with the opera patrons. His fine tenor voice is heard to advantage and is in charming contrast with the clear soprano of Miss Golden.

The comedy element in Erminie was not overlooked, and was in the capable hands of William Wolff and Arthur Wooley. If there is any one thing that commends the performances of the Castle Square Opera company above another it is the freshness and vigor of the chorus. They are always well drilled and the exhibition of interest they manifest is contagious. It is absorbed by those in front of the curtain with a resulting sympathy between company and audience not often experienced in Summer opera. This week Carmen will be sung in English, and a treat is promised.

The Lyric Opera company have added another week's good business to their successful Spring season at Ford's Grand Opera House. Villa Knox makes a charming Zerlina. She is bright and catchy and pleases her audience almost as well as if she had a better voice. Hubert Wilke made his usual impression as Fra Diavolo. Tom Ricketts did excellent work. The Chimes of Normandy will be sung this week, and next week will end the season.

The Summer comedy at the Holliday Street Theatre has made a favorable impression. The Arabian Nights was very acceptably put on last week, the cast including Madame Neuville, Augustin Neuville, Olive West, Louise Blanchett, Gladys Leigh, Lillian Barlow, Ethel Wallace, Willard Bowman, Henry P. Dixon, Edmund Elton, and the Rooney girls, daughters of the late Pat Rooney. Our Boys was given to-night to a large house.

Clara Morris was the main attraction at the Auditorium Music Hall last week, where she appeared in conjunction with Kenneth Lee in a one-act play entitled Blind Justice, written by

Mr. Lee. The play was too short to enable Miss Morris to appear at her best, but her performance was thoroughly finished and artistic.

The weather has continued too cool to enable Manager Kernan to boom his roof garden, on the success of which he has apparently set his heart, but as the warm evenings come along he will have his innings.

Sousa had a great reception at the Music Hall last Tuesday evening, when he appeared in his farewell concert of the season. The popular March King was fairly bewildered by the plaudits showered upon him by hundreds of the fairest of Baltimore's far famed pretty girls. He bowed again and again in acknowledgment, and as the applause continued he turned suddenly, swinging his baton, the band struck up one of his famous marches, and pandemonium reigned.

I received a letter from Caroline Hamilton today. She is in Paris, but will leave for London in a few weeks to remain several months. Returning home in the Fall, she expects to sing in opera next season.

The Comedy company at the Holiday Street closed last week. The business, which was very good the opening of the week, fell off to almost nothing, so it was considered wise to close.

Richie Ling and Celeste Winne, of the Castle Square Opera company, sang yesterday at the consecration of the new altar at St. Elizabeth's Church. The church was crowded, and their courtesy was very much appreciated.

Fred W. Peters arrived this morning, and will spend a week as the guest of Mrs. Ellen Martin. Fred has a great many friends here, and no doubt his sojourn will be made a happy one.

Manager Tunis F. Dean appeared last week in a new golf suit. Like Katisha's elbow, it's worth coming miles to see. The genial manager is always a veritable fashion plate, but this time he raises the limit and goes prevailing style one better.

Tom Ricketts is fast becoming a favorite at Ford's. His work is conscientious, and is intelligently performed.

William Wolf, the general director of the Castle Square Opera company, plays every night, besides directing the companies in Washington, Philadelphia, and Baltimore. Mr. Wolf is an old timer here, having played at the Academy years ago.

ST. LOUIS.

Theatres Closed—At Forest Park Highlands and the Suburban—Summer Plans.

(Special to The Mirror.)

St. Louis, May 24.

The theatres have all closed, Hopkins' and The Hagan having finished their seasons last Saturday night. The Summer season of outdoor amusements has now commenced.

The season at Forest Park Highlands, the new resort upon which a very large amount of money has been spent in improvements, was formally opened yesterday with two immense audiences. Colonel Hopkins, who has charge of the vaudeville department, presented his attractions in a new pavilion. The programme for the opening week has been carefully selected, and is a very strong one. It includes Marie Dressler, Charles Wayne, Tom Lewis and Charles Earnst, The Lehrue Sisters, May Durea and May Montford, Anna Caldwell, and others.

The last week of Hopkins' Grand Opera House was one of the strongest of the season. The stock company presented The Charity Ball and did itself credit. Ola Hayden, the American girl with a baritone voice, led the list, and Conway and Leland, The Dillon Brothers, Ben Harvey, Mason and Healy proved equally as popular. The balance were well received.

The Hagan gave an entertainment of the highest grade last week and played to fine business. Maurice Barrymore was the star attraction, appearing in his clever comedy, A Man of the World, assisted by Joseph A. Reilly, Morgan Coman, and Marie Floyd. Smith and Fuller, Clifford and Huth, Imogene Comer, and the rest of the vaudevillians, were also big attractions.

The entertainment at the Suburban started well. Crowds took advantage of the pleasant weather all the week. Jennie Yeamans was the strong attraction of the week, and the burlesque on Minnie Maddern Fiske's Tess, called *Bess Among the Vaudevilles*, given by Quigley and Quinlan, also made a hit. The other performers scored successes. Yesterday a change of programme was made, and it included Edward Harrigan, in his well-known farce, Capt. Hickey, assisted by Dave Braham and Hattie Moore, Press Eldridge, Edith Kingsley and Sister, both St. Louis girls; Branam and Regene, Swift and Chase, Dan Quinlan and J. Quigley, and others. The second week opened with large attendance.

Florence Modena, the little soubrette of the Hopkins' Grand Opera House stock company, had a big benefit last Monday. The benefit given last Friday to J. H. Lester, the courteous treasurer of Hopkins', was one of the largest of the season.

The members of the Stock company of Hopkins' will scatter in a few days. Jessaline Rodgers and Frederick Bock will spend the Summer in Minneapolis. Richard Baker and his wife, Camille D'Elmar, will spend the Summer in Buffalo. Florence Modena will go to her home in Chicago. Gus Weinburg will leave after his benefit on May 29 for Milwaukee. Arthur Mackley, Charles J. Burnham, and Louise Ripley have not yet made their plans.

Manager Gumpertz says he has secured Pauline Hall for a season of two or three weeks this Summer at the Suburban.

Colonel Hopkins came to the city Wednesday, and has been hard at work completing the arrangements for his Summer attraction at Forest Park Highlands.

The Broadway Theatre has been doing well with opera for the past week. Pinafore was put on to-day in a very creditable manner.

S. E. Taylor, the press agent of the Hagan, is

having his benefit to-night. A local character, John Thomas Brady, made his first appearance on any stage in a comedy by R. H. Hagan, of the St. Louis Chronicle, and Ada Carleton Swan, late leading lady for James O'Neill, appeared in a dramatic sketch. A number of other clever people helped to make the occasion an enjoyable one both to beneficiary and his friends.

Gus Weinberg is working hard to perfect arrangements for his benefit next Saturday night. He has not yet announced his attractions.

Last week at the Suburban a musical composition called *A Night in a Summer Garden*, by Anita Comfort, a well known society woman of this city, was played by the orchestra for the first time.

Montesano, a Summer resort a few miles below the city, is making arrangements to have a vaudeville theatre later in the season.

It is reported that Manager James J. Butler, of the Standard, will send out a burlesque company next season.

Elaborate preparations are being made by the Versatile Club for the benefit they have tendered Ralph Stuart, to take place next Friday night. A big audience is assured already.

Edith Kingsley, the bright and talented St. Louis girl who is filling an engagement at the Suburban this week, is forming a society girl minstrel show for next Thursday afternoon for the benefit of the Babies' Fresh Air Fund. Edward Harrigan will appear in one act of *Old Lavender*. Gumpertz and Jannopolou will donate the day's receipts to the charity.

W. C. HOWLAND.

CINCINNATI.

Preparing for Summer Entertainment at the Resorts—Amusement Notes.

(Special to The Mirror.)

CINCINNATI, May 24.

Considering the fact that the Summer season has not yet arrived the resorts have no reason to complain. Yesterday the Ludlow Lagoon had Sells' Circus, Costello with his dive of 120 feet into a net, and Professor Devivo and wife in a balloon ascension. Many changes are being made about the place, all with a view to beautifying the grounds still more, and they will not be open for daily visitors until Decoration Day.

Manager Lewis Parker, at Chester Park, has secured the following list of strong artists for his theatre, and they made their bows yesterday afternoon for the first time: The Rays, Felix and Cain, the Sidmans, Lydia Barry, the daughter of Billy Barry, Lew Sully, Rochet and Whiting, and Marie Heath. A cordial reception was tendered them all.

In addition to the free admission to the Park, 500 free seats have been set apart for smokers in what is called the theatre annex.

At the Zoological Gardens nothing has been arranged yet in the way of extra attractions. The grounds are in perfect condition, and the collection of animals is the finest. These are alone sufficient to draw visitors.

There are rumors of several theatrical changes in the near future, but nothing definite has been made known yet.

Little Egypt has brought her burlesque company to the People's this week for a special engagement. She opened to-night, and the house was packed.

WILLIAM SAMPSON.

WASHINGTON.

The Buckler Stock Company Stranded—Closing of the Cummings Company—News Notes.

(Special to The Mirror.)

WASHINGTON, May 24.

The opening week of the Columbia Stock Comedy company at the Columbia Theatre was a winner in every way. Paul Wiltach's clever light farcical comedy, *A First Offense*, brought out the superior acting qualities of the new organization in such a bright light that its future success seems firmly established. To-night's bill, *Niobe*, is given with great success to a full attendance. Katherine Gregg is the *Niobe*, and is a most excellent exponent of the role; and James O. Barrows, as Peter Amos Dunn, gives one of the best performances of the part seen here. Prominent in the clean cut presentation is A. S. Lipman's Cornelius Griffin, Geoffrey Stein's Jefferson Tompkins, Alfred Hickman's Phineas Innings, W. W. Jefferson's Parker Silox, Pearl Evelynne's Beatrice Silox, Grace Mae Lambkin's Caroline Dunn, Mrs. Kate Denin Wilson's Helen Griffin, Grace Scott's Hattie Griffin, Clara Emory's Miss Mifflon, and Carrie Berg's Mary. A Superfluous Husband is in rehearsal, and the following week E. E. Rice will give a first American production by the stock company of his new importation, *His Little Dodge*.

The Castle Square Opera company commenced the sixth week of the season at the Lafayette Square Opera House with a most enjoyable performance of *The Mikado*. The cast embraced Grace Golden as Yum Yum, Norma Kopp as Pitti Sing, Alice Judson as Peep Bo, Ella Bartlett as Katisha, Joseph Sheehan as Nanki Poo, A. G. Cunningham as The Mikado, W. Propert Carleton as Pooch Bah, Frank Wooley as Pish Tush, and Raymond Hitchcock as Ko Ko. The full house on hand was demonstratively appreciative of the good work of principals and chorus. The splendid rendition was greatly enhanced by an excellent scenic environment and handsome costuming. Paul Jones will be the next opera given.

The Academy of Music is dark. The Cummings Stock company closed Saturday night at the conclusion of their two weeks' contract, the business done during that period holding out no inducement for a continuance. During the short stay the combination established an excellent reputation. They go from here to Rochester, N. Y., opening at the Cook Opera House on May 31.

Julia Marlowe played a first-class engagement at the National Theatre, closing her traveling season and the theatre's regular season, Satur-

day night, to a very large audience in *As You Like It*.

A feature that pleases and is talked about is the attractive lobby entrance of the Columbian Theatre, with its ornamental fountain of playing water, studded with miniature electric bulbs, and the liberal display and unique dressing of Chinese lanterns, palms, ferns, greens, and rustic benches.

Seamon's Burlesque company is this week's attraction at Kernan's Lyceum Theatre, opening to a good house. Manager "Hughey" Kernan's annual benefit will occur next Monday night, when the attraction will be Isham's Octoroon.

Mary Helen Howe made a most successful appearance Wednesday night with the Castle Square Opera company, singing *Michaela* in *Carmen*. This was her second appearance in this city as a prima donna, and she fully sustained the reputation she made a short time ago as *Arlene* in *The Bohemian Girl*. Miss Howe returned after the performance to New York, where she will be a leading soloist at a concert at Chickering Hall to-morrow (Tuesday) evening.

The Grand Opera House is closed. The Buckler Stock company, which commenced at this house last Monday for a stay, through wretched business collapsed Thursday night, when the musicians and stage hands refused to proceed unless some guarantee of salaries were given. There being no one to assume this responsibility, Manager Edwards, representing Messrs. Rife and Kernan, closed the house. The company is here stranded. A benefit will be given them at the Bijou to-morrow evening. Manager Whitesell having generously tendered its use.

Dan F. Hennessey is whooping up things for the advertisement of the Castle Square Opera company. Dan's old time methods are in full play, and the company has received for the first time the billing and announcement it should have had from the start.

Baseball by the Compton electric system of display is a daily attraction at the Columbia Theatre while the local club is away. The attendance is good.

In the suits for two weeks' salary instituted last Summer against James L. Kernan by Ernest Elton, William Boag, and Mr. and Mrs. John Findlay, a compromise verdict was given last Tuesday for the plaintiffs. The suits grew out of the abandonment of a comedy season that was to have been given at the Howard Auditorium in Baltimore last Summer.

Joseph F. Peyton, last season treasurer for Elihu R. Spencer, is home for the Summer, having finished the season. Mr. Peyton was formerly *The Mirror* correspondent at Alexandria, Va.

Otto Stelthausen, assistant treasurer of the Academy of Music, and Walter Burke, electrician of the house, started to-day on a novel and interesting vacation trip—a bicycle ride to New York. Three weeks will be consumed in the journey.

This is the last week of the long stay of the biograph at Willard Hall. The closing entertainment will mark the five hundred and eighty-fourth exhibition given here.

JOHN T. WARDE.

STAGE IMPERSONATIONS.

By impersonation in theatrical parlance is signified the ability in a performer to merge his own personality, his own face, his usual figure, and his known idiosyncrasies in portraying those of the character for whom he is cast. The greater such merger in theatrical representation becomes, the greater is the actor or actress in popularity and fame. Yet, how few of the dramatic profession change or merge their individuality beyond perfection of make-up in hair, face, and figure, or in style of dress, whenever performing an allotted role. He or she who has natural versatility in tones of voice, in facial expression, in movements of body, and use of limbs is *ab initio* fitted to become an impersonator. He is always a contented auditor and approver of a play, for instance, who, having historically read about Alexander the Great, or Caesar, or Mark Antony, or Napoleon, or Robespierre, or Joan of Arc, or Queen Bess, or any other character well known in the annals of literature, can return from witnessing any play in which such a character appears to realize "I have now witnessed the original and can carry him or her in my memory always."

For illustration we can take traditions of Garrick, Macklin, the great Kemble or Kean, Talma, and the original Booth, the original Wallack, and class each among impersonators; while we would exclude from such classification Charles Kemble, Charles Kean, Macready, Barry Sullivan, and Lester Wallack. These last named five never got entirely outside of their everyday individuality whenever acting a part. Those in the audience familiar with their personality could at a glance, upon the first appearance of any one of these five, distinguish it palpably beneath whatever disguise of it appeared in their impersonating the particular role. Indeed, both Macready and Lester Wallack were prouder of remaining as their individual selves to auditors than to be remembered as being, for instance, Macbeth or Benedick.

Lester Wallack was always himself whatever character he essayed. Fortunately his light and airy individuality was of itself delightful, and he was always careful, never to essay a role much outside of that individuality. It was different with his father or cousin James, for they could emphatically impersonate. The elder Hackett has been dubbed Falstaff Hackett because he represented so precisely whom critics recognized as the historic and Shakespearean Falstaff. Yet he was not really an impersonator of Falstaff, for in whatever he played he was James H. Hackett *per se*. But his representation of Falstaff was really due to his individuality; for personally, as his son the Recorder was often heard to remark, Hackett was a Fal-

staff given to roystering, amours, and boastings, all, of course, tempered by the times in which he lived. In representing Falstaff he had simply to add to his own individuality a false paunch to impart much of a sixteenth century flavor to "Jack" in those characteristics. John Brougham similarly gave the best representations on the stage of an unctuous, rollicking, witty Irish gentleman, because individually he was always such an one.

Hence managers and dramatic agencies aim, whenever they fail to find a perfect impersonator, to find an individual whom the desired role will individually fit. Perhaps Henry Irving may be named as a champion impersonator, sinking in his versatility of performances his individuality of private life, notwithstanding his alleged mannerisms, which I, for one, never could discover. I recall the incident of my taking the late ex-Speaker General James W. Husted, when we were in London together, to an Irving luncheon, and in the evening to the Lyceum, in order to see its manager's impersonation of Louis XI. Most naively and sincerely Husted, after Irving had been a few minutes on the stage, remarked to me, "Is that gentleman who acts the mumbling old fanatical King really the gentleman with whom we took luncheon this morning at his choice apartments corner of Bond and Grafton Streets?" To tell the full truth, I could scarcely realize myself the fact that the actor who was embodying the cunning, heartlessness, and intrigue of King Louis XI, for which history had made him famous, or rather infamous, was the Henry Irving whom I was honored in knowing well in private life, so marvelously was his individuality swallowed in the impersonation. To me Irving will always be Charles I., and the Vicar of Wakefield, and even Alfred Jingle, quite as Edwin Forrest will be to me Richelieu and King Lear. The George Holland of *ante bellum* days was always, as in private life, droll upon the boards, but never an impersonator, unlike his son Ned, who gets inside of every character he represents much as the chess player of old crept inside of his automaton figure.

Among actors who were never impersonators I include George Jordan, the Placides, the late James Lewis, Mark Smith the elder, Boucault, and the elder Sothorn, although some of them sometimes touched the line of demarcation. Among impersonators I include E. L. Davenport, Mansfield, Beerholm Tree, Joe Jefferson, Stoddart, and Salvini, father or son.

Impersonations are rarer among actresses. No woman likes to sink her individuality in her characters of the stage, especially not if they are to mar her beauty. It was no task for Charlotte Cushman to merge her mannish face and heavy contralto tones in Meg Merrilies. Yet it was the love of high art that impelled Rose Eyttinge to sink her beauty and refinement in Nancy Sykes. Recall, on the other hand, Mary Anderson. Whatever character figured on the programme for "her performance," was she ever other than Mary Anderson? Any more than gentle Harry Montague could be other than Montague and never a Capulet. Many years of professional career elapsed before Willard became an impersonator; but The Middleman fixed his status in that respect.

I was especially impressed with the facility of sinking mere individuality in impersonation by the comparison I made for the lady who presented Tess at the Miner Theatre—not precisely the Tess of the novelist Hardy, but a heroine of her own creation, and who also merged both her personality and her Tess in impersonating that very differing heroine of *Divorçons*. In those two plays exist the whole gamut of emotions, and yet she always struck truly sharp (and never flat) notes. I must therefore always rank her highly among the few feminine impersonators in perfection on the American stage.

It requires great study and persistent thought to achieve this art of impersonation. What a study of history and portraiture and lore of the seventeenth century, for instance, Irving must have undergone before he made up and presented Charles I. The same may be alleged of Edwin Booth before he essayed his matchless performance of Bertuccio in Tom Taylor's *Pool of Revenge*, taken from Hugo's "*Le Roi S'Amuse*." Indulge me with more instances. I have often visited English dairies, but here in New York I found that their home dairy maids had really crossed the Atlantic and were still native of the Albion isle and to the manner born, although one of them was "Irish" (billed as Marion).

All actors and actresses of to-day or for the future should turn their attention more to impersonation, and, to use an homely simile, shed like a crab the individual soft shell before posing in the hard cracking of the stage. But perhaps chameleon-like would be a better figure of speech.

A. OAKLEY HALL.

MAY THE COLOR LINE BE DRAWN?

Whether a theatrical manager may draw the color line or not will soon be decided in the courts in the case of Hollis Cooley, manager of the Star Theatre, who is alleged to have discriminated against Lottie Askew and another colored woman at a recent matinee performance of *Uncle Tom's Cabin*. The women bought seats for the orchestra and were about to take possession of them when Mr. Cooley, it is said, informed them that a mistake had been made and substituted the seats they had for others in the balcony. The women refused to occupy the balcony seats and brought a charge against Mr. Cooley in Jefferson Market Police Court of violating the Civil Rights Law, which makes discrimination against persons in public resorts on account of color a misdemeanor. Magistrate Mott held the manager in bail at \$500 for the Court of General Sessions, where a decision was to have been reached yesterday, but the trial was postponed.

Faurot's, Lima, O. New man'g't, May 1. Address H. G. Hyde. Improvements throughout.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

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ROTTA—The Man from Mexico, 8:30 P. M.
KATIE'S UNION SQUARE—Vandeville.
KORTER AND HALL'S—Vandeville, 9:15 P. M.
LYCEUM—The Mysterious Ma. BOWEN, 8:30 P. M.
KNICKERBOCKER—The Serenade, 8 P. M.
MURRAY HILL—The Dancer.
PLEASURE PALACE—Vandeville and Farce.
PROCTOR'S 254 STREET—Vandeville.
TONT PATON'S—Vandeville.
WEBER AND FIELD—Vandeville.

BROOKLYN.

COL. SMITH'S MONTAUK—Castle Square Opera Co.

The fact that the Prince of Wales and an
accompanying royal party have enjoyed and
endorsed Secret Service in London means
much more for the run of that play than col-
umns of favorable notice in the newspapers.

ADELINA PATTI was on her way to London
the other day to sing when she got a cinder
in her eye and had to relinquish a fee of
£700. Here is an idea for some prima donna
who has no cinder in her eye and does not
want to sing.

When the history of the musical develop-
ment of this country shall be written, the
name of MAX MARITZKY will have one of
the first places of honor. He set artistic
standards for many noted conductors and
managers who followed him.

The decree of a Chicago pastor that women
who attend his church shall not wear hats
in the pews strikes at one of the reasons why
the fair go to church. If this pastor be elo-
quent and magnetic, perhaps he may be
able to enforce the reform aimed at.

The latest evidence of the versatility of
the Emperor of Germany was seen in the
production recently at Weisbaden of Der
Burggraf, for which his Imperial Highness
designed the scenery. The play failed; but
it does not appear that the scenery was to
blame for that.

At the annual meeting of the English
Actors' Association, held recently, Sir
HENRY IRVING was unanimously re-elected
President, the action of the Association be-
ing by acclamation, and embodying a de-
served compliment to the distinguished man
whose solicitude for and activity in the in-
terest of his profession seem to increase
rather than diminish with the increase of
his professional and personal honors.

In opening a collection of pictures in the
Town Hall, Stratford, Somerset county, Eng-
land, the other day, Sir HENRY IRVING, in
one of his felicitous speeches, complimented
the inhabitants on the fact that they had
erected a theatre. "I see," he said, "it is
called an Opera House. I suppose because
you so seldom have operas here." Thus it
becomes known that a habit of naming
houses of amusement that was supposed to
be confined to the smaller towns in this
country also obtains in England. The only
difference of propriety is perhaps in favor
of such naming abroad, where sometimes,
even in small places, they have opera. In
this country generally a theatre is called an
Opera House because opera is to it un-
known.

AN EXACTING PUBLIC.

With all the accessions to vaudeville from
the regular stage, there seems to be no cause
for alarm as to the future of the latter
branch of the amusement profession. And
as to vaudeville itself, it has, perhaps, ex-
hausted amazement in the matter of its en-
listment of regular actors.

While the public has wonderingly read
of this and that popular actor's venture into
vaudeville, the truth is that it has not also
noted the fact that many an artist of rep-
utation gained on the regular stage has en-
tered the continuous performance only to
fail and for the time to drop out of sight.
It is probable that if a list of those recruits
who have been unable to please vaudeville
audiences were to be compared with the
whole number of those who have made the
experiment, an astonishing percentage of
failures would be shown. And this is not
to the artistic discredit of those who have
failed to make good the announcements as
to their fitness for the vaudeville field.

There have, of course, been many notable
successes made by regular actors in vande-
ville. Those successes mainly have been
due to the nature of the mediums used. The
actor who has been fortunate enough to ap-
pear in a light, bright sketch or a little play
that gave pleasing scope to individual ability,
where that ability was pronounced, has
made a hit with the continuous audience.
The actor who has had the idea that the con-
tinuous audience wants nothing so much as
to look at an artist who has "reputation,"
and who has proceeded on the theory that
the individual, and not the medium, is the
thing, is sadder than before he made the
venture. Such a one ought to be much wiser
from failure and realize the truth. The
vaudeville audience is growing more exact-
ing all the time. It wants to be amused.
It has no profound respect for notable names
unless the persons to whom such names
belong perform entertainingly. What vande-
ville managers may do by and by to prosper
is a problem. And some of them are
evidently at work upon problems even now.

"A REFORMED ACTOR."

A PERSON named MITCHELL, who poses as
"a reformed actor," confesses to his own
former debasement and dishonesty, and is now
getting a living as an itinerant preacher in
Broome county, this State, discredits the
religious sect that stands for him and wick-
edly defames the theatrical profession, to
which he never belonged.

In a recent "sermon" this person made
this statement: "I shall take the little chil-
dren that are being trained for dramatic life.
In the first place, a child's training com-
mences at the age of six years, when it is
stimulated by whiskey in order that it may
not become nervous. Then can you wonder
that at the age of eighteen or twenty years
we find these people slaves to drink?"
To what grade of intelligence does a person
who makes such an assertion appeal? Who
that has ever seen a bright child on the stage
can be made to believe such a lie? Physio-
logical facts as to alcohol known to children
themselves refute it.

This person says his father and mother
"were both professional actors." He adds
that "one was a trapeze performer and the
other a slack wire walker." He tells that
he was taught to drink and swear at the age
of six; that he was plied with whiskey to
enable him to perform with them; that he
ran away from this life and became a wan-
derer, by turns performing on a trapeze,
doing the work of a cook's helper aboard an
ocean steamer, running a wheel of fortune
with a circus, giving sparring exhibitions,
traveling with a band of gypsies, selling
mock jewelry, and finally appearing with a
cheap Uncle Tom's Cabin company. And
on this basis he calls himself "a reformed
actor." It is not possible that a person with
such a record can long misrepresent the pro-
fession of the stage with success even in
Broome county.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress,
from April 12 to May 8, 1897.

UNDER THE SPHINX. By Edith Cook.
FELIX AND JAVITA. By Frances Charlotte Fulton.
DONNA JUANITA. By F. Zell and Richard Genee.
SHENANDOAH. By Bronson Howard.
THE GOOD MR. EAST. By John J. McNally.
IN LOVE'S NAME. By Guido Marburg.
THE TWO AMERICANS; a dramatization of the
Abbe Constantin. By D. A. Cline.
IL TROVATORE UP-TO-DATE. By Alexander H.
Laidlaw.
L'ABBE CONSTANTIN. Edited by Victor E. Fran-
cois.
MR. AND OTIS. By Charles Henry Wells.
A ROGUE COLONEL. By R. C. Dillmore and A.
Pietra.
A SLIGHT INDISCRETION. By Emilie Everett.
THE ROYAL MIDDY. By F. Zell.
THE WEDDING CHIMES. By Emile La Croix.
THE MONEY SPIDER. By Arthur Elliot.
KITTY AND PATSY. By F. L. Cutler.
FARMER LARKIN'S BOARDERS. By Merit Osborn.
A LITTLE HEROINE. By Charles O. Willard.
HAROLD ADAMS. By Clifton E. Jordan.
THE YAMMAK. By Cecil Raleigh and Seymour
Hicks.
THE CITY OF NEW YORK. By Walter Foster.
TWO OF A KIND. By Frances A. Hoadley.
IN OLD KENTUCKY. By Charles T. Dasey.
THE CHANGING SCALDS. By William Gurney
Moates.
THE FIRST BOON. By Francis Powers.
IN 1865. By Thomas Washington Wharmby

PERSONALS.



COGHLAN.—Charles Coghlan has written a
brilliant comedy which it is said a well-known
actor who is now prominent in one of the New
York stock companies has bought with a view
to starring in it. The right to the comedy,
whose leading character is a physician, was
held for a year by E. S. Willard, who, as is well
known, has a serious play called The Physician,
in which he will appear next season. It seems
that Mr. Willard did not wish to have in his
repertoire two plays in each of which the leading
figure is a physician, and finally decided upon
the serious drama.

ALWARD.—Harry S. Alward, who was Olga
Nethersole's agent this season, will sail for Lon-
don on May 29, to report the Queen's Jubilee for
the American Press Association. He will re-
main abroad until early in July.

MANSFIELD.—Richard Mansfield, who was in
the city for a few days last week, expects to
spend the Summer in the Maine woods.

BARNABEE.—Mr. and Mrs. Henry Clay Barna-
bee were guests of honor at the Twelfth Night
Club reception last Tuesday.

GRISMER.—Joseph Grismer visited Washington
last week to see Paul Willstach's new farce,
A First Offence, in the interest of W. A. Brady.

HERBERT.—Victor Herbert led the orchestra
on May 17 at the Knickerbocker when the Bos-
tonians sang his opera, The Serenade, for the
hundredth time, and was presented with a gold
mounted baton by Messrs. Barnabee and Mc-
Donald.

GOODWIN.—J. Cheever Goodwin arrived from
abroad last week to settle the estate of his part-
ner, the late Woolson Morse. Mr. Goodwin will
write this Summer a new comic opera for pro-
duction next season.

COWLES.—Engene Cowles was injured last
Wednesday evening at the Knickerbocker
Theatre by the accidental snapping of a hammer
on a property gun. One of his fingers was badly
hurt, and L. B. Merrill played his part in The
Serenade.

HORNING.—Benjamin Horning will play E. H.
Sothern's part in The Prisoner of Zenda under
Frank L. Perley's management. Mr. Horning
was elected recently a member of the Salma-
gundi Club of this city and a fellow of the Art
Fellowship of the Philadelphia Academy of Fine
Arts.

CARROLL.—Richard Carroll has been engaged
as leading comedian for the Summer production
of Le Petit Faust at Manhattan Beach.

SHANNON.—Lavinia Shannon has been elected
a member of the Twelfth Night Club, her
sponsors being Viola Allen and Alice Fischer.

LAMBSON.—Ernest Lambson has been engaged
by Stuart Robson for next season.

HOYT.—Caroline Mikel Hoyt was ill at Provi-
dence last Wednesday evening, when Belle
Archer played the title part in A Contented
Woman, receiving an enthusiastic curtain call
and many congratulations upon her perform-
ance.

RHEA.—Rhea has signed with Rich
Maeder for next season, the difficulties between
her and the firm having been amicably adjusted.

JARBEAU.—Vernona Jarbeau's season in De
Koven and Smith's new musical comedy, The
French Doll, will open on Sept. 6 in this city.

TREE.—Herbert Beerbohm Tree, owing to the
great demand for seats at the opening of his
new Her Majesty's Theatre, London, gave prac-
tically two "first-nights," Mrs. Tree reciting
and Mr. Tree repeating on the second night his
inaugural speech.

GOODALE.—George P. Goodale, of the Detroit
Free Press, is making his annual visit to New
York. For years Mr. Goodale has made the
Westminster his metropolitan headquarters.

PALMER.—A. M. Palmer expected to return to
New York last week, but business still detains
him in Chicago.

CALVÉ.—Emma Calvé returned from her bril-
liantly successful concert tour on Monday morn-
ing. She will sail for Europe to-morrow
(Wednesday).

TEMPLETON.—Fay Templeton, who is now in
Paris, is desirous to return to America and re-
sume active professional work.

HAWORTH.—Joseph Haworth has received,
among several offers, one from Charles Froh-
man to play the leading role in Under the Red
Robe. He has also had a proposal to star in
romantic plays next season.

KYLE.—Howard Kyle, after twenty-eight
weeks of active and successful work in the Salt
Lake City Stock company, is resting there and
enjoying pleasant social duties before coming
East again.

ALAS!

Unthinking mortals
To enter God's portals
In seedy clothes that lacked our Easter style.
Oh, thou shabby crew!
It was not said for you:
"Come ye yourselves apart and rest awhile."
What grievous sin
To enter in
And mingle where the mighty tread!
Ye homeless! Didst presume
To rest in sacred gloom
Because He had not where to lay his head?
CHARLES D. MACKAY.

*Suggested by the forcible ejection of several tramps
from St. Francis Xavier's Church, New York, on the morn-
ing of April 12, during mass.

QUESTIONS ANSWERED.

No Replies by Mail.

A. D., JR., Denver, Col.: Apply for the information
you desire to Stationers' Hall, London, England.

F. J. MAURHILL, New York City: You can address
a letter to Eugene Sandow care of THE MIRROR.

J. R., Nashua, N. H.: Write to Tams' Musical
Bureau, 100 West Twenty-eighth Street, New York
City.

FREDERICK LEWIS, Pittsburg, Pa.: Harry Standish
died of consumption in New York city on Nov. 20,
1866.

WILLIAM T. ROGERS: Yes. Joseph Wheelock ap-
peared in vaudeville this season. You can address
him care of THE MIRROR.

J. K., New York City: The autobiography of
Clara Fisher Maider is published by the Dunlap
Society, for circulation among its members.

W. G. K., New York City: You can register your
name at some dramatic agency with a view to secur-
ing an engagement in some unimportant capacity.

FRANK F. ELLIS: Madame Jananechek assumed
the character of the Countess in The Two Orphans.
Kate Claxton offered her the part of Mother Fro-
chard, but she refused it.

H. A. MONTROSE, Providence, R. I.: 1. William
Courtleigh's photograph was taken by Baker's Art
Gallery, Columbus, Ohio. 2. Joseph Jefferson was
born on February 29, 1829.

W. R. C., Portland, Me.: Write to A. E. Spof-
ford, Librarian of Congress, Washington, D. C., for
circular in regard to the legal requirements for
copyrighting a book or play.

L. R. M., Detroit, Mich.: Annie Russell went on
the stage in 1890 as a member of the chorus in J. H.
Haverly's Finafore company. On October 23, 1891,
she first appeared in the title-role of Emeralds at
the Madison Square Theatre, New York city. She
made a hit in the part, and the play had a long run.
Tommy Russell, who made a hit as Little Lord
Fauntleroy, is her brother. He is now a college
student. Marion Russell is a sister of Annie Russell.

MAX RAMON, Syracuse, N. Y.: His first name was
John Philip Kemble. He was the eldest son of Roger
Kemble, and was born on Feb. 1, 1757, at Prescott,
in Lancashire. He died of apoplexy on Feb. 26, 1823.
Both his father and grandfather were actors. He
was the brother of Sarah Siddons and Charles
Kemble. Henry Siddons, the son of Mrs. Siddons,
was an actor, and Fanny Kemble, the daughter of
Charles Kemble, was an actress. Six generations of
the Kemble family have been on the stage. Sarah
Kemble (Mrs. Siddons) was born July 5, 1755, and
died in 1831. She was the greatest English actress of
her time.

JOHN HAVACHE: A Night Off was adapted from
a German play by Franz von Schoenhausen. Augustin
Daly having secured the American rights to that
play before making the adaptation. 2. Write to
Heinrich Corried, manager of the Irving Place The-
atre, New York city. 3. Write to Charles Froh-
man. 4. Yes. You can make your own dramatiza-
tion of Feval's novel, "Lagadere, or the Hunchback
of Paris." 5. David Garrick is in three acts, and
was written by T. W. Robertson. That is the version
Nat Goodwin appeared in at the Fifth Avenue The-
atre, New York. 6. Not as a general thing, but it is
entirely a matter of contract. Unless stipulated in
the contract the manager is under no legal compul-
sion to advertise a performer's name at all.

M. S. B., Brooklyn, N. Y.: Alexandre Dumas, fils,
wrote La Dame aux Camellias originally as a novel
when he was little over twenty-one years of age.
Its great success led him to dramatize the story, but
the play was not produced in Paris till 1852, seven
years after the publication of the novel. The play
held the stage for over a hundred nights at that
time, and has been frequently revived in Paris and
elsewhere. It was adapted for the American stage
under the name of Camille, and was a great star part
of the late Matilda Heron. Marie Duplessis was
the beautiful singer whose feverish life closed by
premature death inspired Dumas to write "La
Dame aux Camellias." She came from Normandy,
and was the daughter of a simple Breton peasant
woman.

KERRY, New Haven, Conn.: Yes. William Carle-
ton, the author of Zita, was of Irish birth. He was
born in Dublin in 1827, and was named after his
uncle, William Carleton, the author of "Traits and
Stories of the Irish Peasantry." He appeared in the
music halls at an early age, and acquired consider-
able reputation as a song and dance performer. He
made his American debut at Tony Pastor's Opera
House on the Bowery, on February 23, 1868. Ten
years later he wrote Fritz in Ireland as a contin-
uation of the Fritz series, and for which J. K. Emmet
paid him liberally, in addition to paying him to act
in the piece and take charge of the stage. He con-
tinued to appear in Emmet's company for several
seasons, and prepared several other new versions of
Fritz. Among other plays he wrote Irish Aris-
tocracy (a revision of Muldoon's Picnic), Across the
Atlantic, The Wreath of the Dauntless, The Rag-
picker, The Carr's Frolics, The Two Foundlings,
Little Casino, Gottlieb the Wanderer, Dumb Luck,
The Broken Brokers, McParlan, the Detective, The
Vagabond, German Luck, and A Sister's Oath. He
died on August 18, 1895, in New York city, having
committed suicide in a state of despondency and
mental aberration after a severe illness.

ARTHUR OSTHEIM, New York City: John Dyott
played off and on at Wallack's Theatre in the same
company with Mrs. Hoey, from 1854-1860. They ap-
peared jointly in many of the old comedies and in
the general repertoire of standard plays presented
at Wallack's during that time. You will find most
of the casts in the files of the Herald and Tribune,
which can be referred to at the Astor Library. Ire-
land's "Records of the New York Stage" cites the
following plays in which they appeared as members
of the same cast: Polly as It Ples, produced Feb-
ruary 6, 1854. Mr. Dyott as Sir Henry Melmoth. Mrs.
Hoey as Lady Melmoth. Love for Love, produced
March 1, 1854. Mr. Dyott as Scandal. Mrs. Hoey as
Angelica. A Gentleman from Ireland, produced
December 11, 1854. Mr. Dyott as Clover. Mrs. Hoey as
Agnes Claver. Knights of the Round Table, pro-
duced February 25, 1858. Mr. Dyott as D'Arvy. Mrs.
Hoey as Perdita. The Victor Vanquished, produced
December 22, 1856. Mr. Dyott as Charles XII. Mrs.
Hoey as Ilika. Rights and Wrongs of Women, pro-
duced December 25, 1856. Mr. Dyott as Colonel
Marchmont. Mrs. Hoey as Mrs. Marchmont. Rights
of Man, produced May 23, 1857. Mr. Dyott as Sir
William Thornton. Mrs. Hoey as Lady Aurora.
Nothing Venture, Nothing Win, produced October
5, 1856. Mr. Dyott as De Vendime. Mrs. Hoey as
Comtesse Beuvillers. Going to the Bed, produced
November 12, 1856. Mr. Dyott as Major Hub. Mrs.
Hoey as Lucy Johnson. Blue and Cherry, produced
November 18, 1856. Mr. Dyott as Colonel Pourplay.
Mrs. Hoey as Lady Emily. The Merchant of Venice,
revived December 9, 1858. Mr. Dyott as Antonio.
Mrs. Hoey as Portia. The Veteran, produced Jan-
uary 17, 1859. Mr. Dyott as Mohammed. Mrs. Hoey
as Ameneh. Rolling Pansies, produced September
19, 1859. Mr. Dyott as Honeydew. Mrs. Hoey as
Augusta. Fast Men of the Olden Time, produced Oc-
tober 18, 1859. Mr. Dyott as Sturvesmone. Mrs. Hoey
as Countess Lovelough. Clandestine Marriage, pro-
duced November 30, 1859. Mr. Dyott as Lovewell.
Mrs. Hoey as Miss Sterling. Romance of a Poor
Young Man, produced January 23, 1860. Mr. Dyott as
Laroupe. Mrs. Hoey as Marguerite. The Overland
Route, produced May 14, 1860. Mr. Dyott as Cole-
pepper. Mrs. Hoey as Mrs. Seshright.

THE USHER.



With reference to Mr. Spofford's letter on the subject of dramatic copyright published in this column last week, Quid Marburg writes me as follows:

As there seems to be a doubt, at present, whether a typewritten copy of a manuscript comes within the requirements of the law, it may be timely to assure you that a farce (typewritten) of mine, submitted to Mr. Spofford some two months ago, was accepted and copyrighted; on the other hand, however, a romantic drama (typewritten, also), submitted on April 15, as yet, has not been awarded a certificate, so far as I know, nor have I seen any notice of the copyright of the same in THE MIRROR.

The Librarian of Congress will receive and certify the entry of a dramatic composition irrespective of the applicant's conforming with the law's requirements. In other words, he does not attest the validity of the copyright, nor does his duty extend beyond keeping the record.

Another letter on this subject comes from T. W. Wharmby, a dramatic author, of this city:

It is time there was an amendment to the copyright law that would protect a playwright whether the plays he deposits in the Librarian's Office be chronological, typographical, stylographical, hektographical, or produced in any of the various methods of transferring thought to paper. The law which Mr. Spofford refers to is very far behind the times, and it ought to be brought up to date.

No doubt the law is far from complete as it stands, from the dramatist's point of view; but I think that in course of time its defects will be remedied.

As THE MIRROR has pointed out, time and again, there ought to be a reorganization of the copyright office and provisions made for a clear understanding of the whole subject in that office as well as outside of it.

The special meeting of the Actors' Society yesterday was held behind closed doors, and unusual efforts were made to keep the proceedings secret.

It appears, however, that those who expected the occasion to result in a row were disappointed and that the Society's affairs will move along smoothly henceforth.

It is well to thresh out all subjects of dissension that come to the surface during the infancy of every organization with high aims, and I hope that in this case the causes of disturbance have been removed effectually.

Miss Nethersole's brother Louis has made an alliance with Robert Pateman for the purpose of producing popular American plays in London and the English provinces.

Before he sailed for home last week Mr. Nethersole concluded arrangements with Joseph Arthur for both Blue Jeans and The Cherry Pickers. The first of these plays has been revised for England by the author, who has transferred the scenes to Yorkshire. The saw mill scene and effects are being made in New York.

Mr. Nethersole believes that there is a rich field on the other side for American melodramas, provided that they are suitable for anglicization in locale and characters, and if the present ventures succeed he will secure more plays here.

Edward Owings Towne, the playwright-lawyer, has been nominated in Chicago for the office of Circuit Court Judge.

Mr. Towne is the author of Other People's Money and other successful plays. He did good work in the successful effort to secure a fitting law to punish play piracy.

His nomination offers a chance for professionals in Chicago to "vote right." Every theatrical man needs a friend at court.

A. M. Palmer has been victorious in his controversy with the Davidsons respecting the lease of the Great Northern Theatre in Chicago. In a legal skirmish last week Mr. Palmer completely routed his adversaries.

I believe that the Davidsons are now ready to retire from the field—in which case it is more than likely that the owners of the Great Northern will execute a new lease to Mr. Palmer individually.

He will return this week from Chicago and will preside at the annual meeting of the Actors' Fund on June 8.

It has been decided definitely, by the way, to hold an anniversary meeting on the afternoon of that day.

The exercises will take place at the Garrick Theatre, and among the speakers who have promised to address the assemblage are Joseph Jefferson and St. Clair McKelway.

Besides the oratorical features there will be an interesting musical programme.

"A Victim" writes: "I notice in THE MIRROR the complaint of one of the Kismet chorus girls. What would the chorus girl think if a

manager owed her a season's salary, beside the loss of her trunk, which was held for a small board bill that the acting manager said he couldn't pay? That is my case. When I go to the manager (who is prominent) the only satisfaction I get is that he 'had nothing to do with the company.'"

Such experiences are all too common. Every season they are repeated. There seems to be no adequate redress, by legal process or otherwise. Evasion of personal responsibility is an old trick that two or three of the worst of these offenders have played again and again.

It is a sad commentary on the necessities and precarious existence of many chorus girls that they are willing to accept engagements from notoriously irresponsible managers.

A CLEARING HOUSE FOR PLAYS.

The American Dramatists' Club, in constant effort to assist its members, has brought about a new departure for the benefit of authors and of managers. Secretary Charles Barnard said to a MIRROR man:

"The club has become practically a clearing-house for plays. When we receive from a manager a letter setting forth the sort of a play, sketch, burlesque, or what not else that he wants, every member of the club is at once informed, and the manager is apprised that such action has been taken. Then each member who has something in line with the manager's wants may enter into private communication with that gentleman. The club is in no sense an agency; no charge is made; it collects no royalties, but simply places the demand in touch with the supply, in England as well as in America. Managers applying to the club and stating fully and exactly what they want are those most likely to get the best return. The method seems the simplest, most direct, and most satisfactory at command, and is calculated to be of benefit and convenience to managers as well as to members. The results of the new arrangement already prove gratifying and encouraging."

THE VERISCOPE EXHIBITED.

The Veriscope pictures of the recent prize fight between James J. Corbett and Robert Fitzsimmons, at Carson City, Nev., were exhibited for the first time last Saturday evening at the Academy of Music before an enormous crowd. The exhibition, which lasted about an hour and a half, provoked enthusiasm as wild and demonstrative as might have been brought out by the fight itself, every detail of the contest having been graphically preserved. The pictures, nearly all very distinct, were somewhat marred by a pronounced vibration, which may be overcome in part, and which proved trying—at times painful—to the eyes. Realizing this, the exhibition was suspended at frequent intervals and the house lightened, in consideration of the optic nerves of the spectators. The pictures reproduce, besides the actual conflict, all the scenes in the ring before and after the fight, and between rounds, offering much of interest, not alone to the sport, but as well to the thoughtful mind which can appreciate this marvelous accomplishment in continuous photography. The pictures are on for a run.

AN INSURANCE SWINDLE.

A firm of life insurance agents who had until recently an office at one of the dramatic agencies is said to have attempted trickery in dealing with one of their clients, who, after paying regularly all assessments due upon his policy, was surprised the other day to learn, at the firm's office, that his payments were behind-hand. The client insisted upon justice in the matter, and succeeded in obtaining a receipt in full for his money. The game appears to have been a scheme for keeping the client in ignorance of his standing upon the books in order that, had death occurred, his beneficiaries might have been informed that the policy had lapsed, and, lacking proper receipts, have had no redress. The client whose experience is recited above has called upon THE MIRROR with his story in order that its publication may serve as a warning to other professionals who may have insured with the same agents and have neglected to insist upon receipts.

AN INTERESTING DECISION.

A decision of interest to the theatrical profession has been rendered by Justice Fitzsimmons, of the City Court, relative to the place of residence of a person connected with the theatrical profession. Fannie Burdett, through her attorney, M. Straussman, brought suit against the Barnum and Bailey Show for \$1,000 damages for breach of contract, and the defendants, through their counsel, Howe and Hummel, obtained an order from the Court compelling Miss Burdett to furnish \$250 security for costs on the grounds of her alleged non-residence. Counsellor Straussman brought the question up on appeal, claiming that a person can have only one legal place of residence, but the defendants contended that as Miss Burdett travels from city to city she has no fixed place of residence in New York. The order to file security for costs was set aside.

EMILY BANNER IN CHRISTOPHER, JR.

Alfred Bradley, manager of The Mysterious Mr. Bugle, who owns the American rights to Madeleine Lucette Ryley's successful comedy, Christopher, Jr., has concluded arrangements with Emily Banner, who will play the part of Dora. Miss Banner will be starred, though not in the conventional sense, as Mr. Bradley's policy is to star the play first, and then the actor, believing that it is the play in which the public is primarily interested, no matter how much fame attaches to the player. Negotiations are under way for Madeleine Lucette Ryley to write a new comedy especially for Miss Banner.

THE COLLIER BENEFIT.

An excellent programme, given by a long list of willing volunteers, drew a large audience to the Herald Square Theatre last Thursday afternoon, when nearly \$1,500 was cleared for the benefit of the veteran manager James W. Collier. There were songs by Lillian Russell, Jefferson De Angelis, Madame Sissieretta Jones; recitations by John E. Kellard and Irene Perry; an act each of The Man from Mexico and The Girl from Paris; One Touch of Nature, played by J. H. Stoddart and Maud Harrison; and The Counsel for the Defence, by McKee Rankin and Nance O'Neill.

A BRONZE STATUE TO OLE BULL.

A bronze statue of Ole Bull was unveiled last week at Loring Park, Minneapolis. Alexander Bull, son of the great musician, played a favorite number of Ole Bull's on one of his father's violins.

NOTICE TO ADVERTISERS.

Owing to the celebration of Memorial Day, on Monday, May 31, it will be necessary for THE MIRROR to go to press on the next number earlier than usual. Advertisements for THE MIRROR of next week cannot be taken later than 10 o'clock a. m. on Saturday, May 29.

AMONG THE DRAMATISTS.

Milton Nobles has returned to New York, having participated in the successful production of his new military drama, Under Martial Law. Jacob Litt produced the drama in St. Paul, Minneapolis, and Milwaukee, one week each. Mr. Nobles speaks highly of Mr. Litt's liberality in mounting and casting his play. Those three weeks were invaluable to the author in affording him the opportunity to analyze his work and remedy such weaknesses as became apparent. Mr. Nobles says that the play more than met his expectations, excepting the first act, which he did not like, and which he has since entirely reconstructed. He now regards Under Martial Law as the most valuable theatrical property he has ever owned. He has had several offers for its control, but none that meets his requirements. He insists upon a New York production and a booking in strictly first-class theatres for its first road season.

Mrs. Romualdo Pacheco, author of Incog, has turned out four original comedies, The Leading Man, Cranks, American Assurance, and Outwitted; the Russian play, Malisoff; a domestic drama, A Debt of Honor, and a melodrama, The Governor and His Wife.

Charles H. Hoyt is said to be at work upon a comic opera which may be produced next season.

Walter Fessler has written two new plays, a one-act sketch for the vaudeville houses, The Actress and the Burglar, and a five-act melodrama with scenic effects, The City of New York. He has been playing in stock companies at San Francisco and Los Angeles this season, but expects to have a fine production of the melodrama next season, and is coming East in June to arrange for scenery, printing, and booking.

J. N. Morris, author of The Last Stroke, has written a new three-act farce, Matilda, which will be produced next season by Jacob Litt.

James R. Noland, marshal of the Kansas City Court of Appeals, has written a farce-comedy entitled Just Like a Woman.

Barbour and Harkins have rewritten Bartley Campbell's Paquita for production by his son, Robert Campbell, next season. They have also secured the rights from Lippincotts to dramatize Paul Lester Ford's story, "The Great K. and A. Train Robbery."

H. A. Du Souchet has been commissioned by Smith and Rice to write another play for them, to be delivered early in the Summer.

Theodore Kremer's new play for Lewis Morrison is based upon the life of Frederick the Great.

Charles Barnard and Doré Davidson, after fifteen months' work, have completed their melodrama of New England life, Little Passenger. Three new effects and all the picturesqueness of the County Fair are brought forward. One of the characters and one of the situations, it is said, have never been seen on any stage, and one scene is on the high seas.

Frank Lindon's new comedy, The Prowler, or the Story of a Button, will be produced on June 1 at the Union Theatre, Butte, Mont.

Charles Frohman has concluded arrangements by which Anthony Hope's latest novel, "Pharos," will be dramatized by Edward Rose, who arranged for the stage Mr. Hope's "The Prisoner of Zenda" and Stanley Weyman's "Under the Red Robe."

Joseph M. Gaithe has completed A Cash Boy, in which Louis Wesley, Marie Stuart, Willard Simms, and Gus Pixley will be featured, and is at work on a new farce-comedy, The Air Ship.

ENGAGEMENTS.

Charles H. Prince, singing comedian, formerly with Evans and Hoey's and Richard and Canfield's companies, has been engaged to play Lord Dunsraving in The Gezer with Donnelly and Girard's company next season.

Sarony Lambert has been re-engaged by the Hanlons as leading comedian with Superba for next season.

Nellie O'Neil and Lillie Sutherland have signed for two more years with Charles E. Blaney's attractions.

Blanche Howard, for the Summer Opera company, at Winnipeg, Man.

John T. Tierney, who played the lead in The Hustler, has been engaged by Merritt and Davis for Dennis McSorley in McSorley's Twins next season.

James B. Mackie has already engaged Arthur Moulton, Mr. and Mrs. Neil Litchfield, John P. McDonald, E. D. Smith, and the Bison City Quartette for next season, when he will produce his new play, Little Jack Horner. A company of twenty-five included a ladies' orchestra and a brass band.

The stock company engaged by George R. Edson for Elitch's Garden Theatre, Denver, includes Walter Edwards, Ernest Hastings, William Burress, Hugh Ford, Franklin Hill, Louis Haines, Jennie Kennark, Rolinda Bainbridge, Margaret May and Leonora Bradley. Mr. Edson will act as principal comedian and stage director.

Portia Knight has signed with E. H. Sothern to originate a part in his Fall production. During the Summer she will play in a vaudeville sketch with Butler Davenport.

The following are among the engagements reported by this year's graduates of the American Academy of the Dramatic Arts: F. Garrett Lewis, Daniel Frohman's Prisoner of Zenda company; Willis W. Memminger, Charles Frohman's Girl I Left Behind Me company; Florence Kahn, Charles Frohman's Girl I Left Behind Me company; Edith Barker, with E. H. Sothern.

Lou Allen, Jr., has joined his father in the Waite Comic Opera company, having opened in The Bohemian Girl with marked success.

Manager Edwin P. Hilton, who will direct Monroe and Hart in The Gay Matinee Girl next season, has gone to Chicago to superintend the making of scenery and printing. Mr. Hilton has engaged Lola Pomeroy for the part of the Matinee Girl.

Katharine Florence will appear this week in Never Again at the Garrick Theatre, replacing Elsie De Wolfe, who will sail for Europe to-morrow (Wednesday).

REFLECTIONS.

Herbert Thacker Herr and Irene F. Viancourt have been married at Elizabeth, N. J. Miss Viancourt has been for two seasons a member of Charles H. Hopper's company.

Amy Stone, under direction of Harry F. Stone, will be seen on the road next season in a new emotional drama now in preparation. A strong support will be secured, to be called, as formerly, the Amy Stone Dramatic Alliance.

W. B. Royston, late of Olga Nethersole's company, played last week at Philadelphia Sam Sothern's part in An Enemy to the King.

An original burlesque, Little Miss Brooklyn, will be produced on May 29 at the Casino, Bergen Beach, Brooklyn, N. Y. A strong cast and large chorus have been engaged and are rehearsing under the direction of the author, John Saunders. A feature of the production will be a life like representation of the Hon. Patrick J. Gleason, of Long Island City, by the well-known Irish comedian, Jos. J. Sullivan.

Agnes Herndon has closed her Spring tour, during which she presented A Night's Frolic and La Belle Marie, supported by her husband, Albert A. Andrusa.

Carrie Lee Stoyke will sail for London on May 29, returning after the Queen's Jubilee.

Waite's Comedy company, Eastern, will reopen at Trenton, N. J., on September 6.

The run of The Good Mr. Best at the Boston Museum has been extended two weeks. Its season will close on June 1, and it will be the opening attraction at the Garrick Theatre in the Fall. Several changes in the company will be made for the New York production.

The Bijou Theatre will be reopened for next season with Roland Reed in The Wrong Mr. Wright and a new play. He will probably be succeeded by May Irwin in a new play, not yet named, by Du Souchet.

The Harkins and Barbour version of Uncle Tom's Cabin closed a three months' run at the Star Theatre last Saturday night. The company will resume its tour on August 16, opening the Boston Theatre for the Fall season.

W. T. Campbell, of the Star Theatre, Cleveland, Ohio, is a great admirer of fast horses. He now has four in his stable, and some records are expected at the Gentlemen's Driving Club matinees this season.

Harry Decker and Marion Livingstone, who rested in Cleveland last week, expect to leave for New York this week.

Frank Merritt, of Detroit, Mich., associate manager with Mark Davis, of the McSorley Twins company, was in Cleveland last week looking over the ground for a gigantic theatrical enterprise. Mr. Merritt did not say what his intentions were, but intimated that he would be ready to divulge them soon.

The statement that Eva Tanquay has signed with Yale's Twelve Temptations for next season is incorrect. Miss Tanquay writes that negotiations for her engagement with that company during the Summer season have been in progress, and that this gave rise to the report. She is resting at her home in Holyoke, Mass.

The new farce-comedy, A False Face, by Charles M. Breckenridge, under the management of Frank P. Prescott, will be produced next season, opening about September 6.

Willard Gorton and G. Paul Smith closed with the Lillian Tucker company, Sherbrooke, P. Q., on May 15, and are arranging for their regular entertainments in Maine. On the eve of their departure the members of the company united in presenting Mr. Smith with a beautiful gold clock incased in a handsome satin-lined morocco cabinet.

Mr. and Mrs. Charles F. Tingay (Ada Gray) will sail for England on May 26. Mr. Tingay has engaged Kathryn Eckert for leading support in his new play, which he has booked for twenty-seven weeks in the principal cities of Great Britain. Miss Eckert will sail with them. Ada Gray has arranged to present East Lynne at special matinees in England in the Summer and Autumn.

Mr. and Mrs. Edwin Brandt (Georgine Brandt) have become pupils of Madame Cappiani.

The roster for Whittier's Comedians is as follows: Carroll Daly, Joseph Cusack, Hugh Gibson, John E. Kelly, Richard P. Crolius, Walter Ashman, William P. Whittier, Lewis F. Parshay, Charles Farrell, George Hubert, Charles Marsh, Edith Ives, Jessie Barnett, Kitty Edwards, Flora Robson, Mabel Thompson, and Little Bob Kelly; William P. Whittier, proprietor; Richard P. Crolius, manager; Walter Ashman, business-manager. The company will play week stands at seaside resorts in repertoire, and expect soon to add the Sans Souci Ladies' Orchestra.

Horace Lewis has proved himself to be one of the most valuable and successful members of the Castle Square Stock company in Boston.

Ernest Lamson will leave this week for his home at Prairie View, Ill.

James S. Burdett, Nathaniel Hartwig, and Acton Davies, dramatic critic of the Evening Sun, are newly elected members of the League of American Wheelmen.

Elsie De Wolfe will rejoin the Empire Theatre Stock company next season.

Hoyt's Theatre will close for the Summer on June 5, the fiftieth representation of The Man from Mexico occurring the day before.

Allene Crater has been engaged as soubrette for the Summer production at Manhattan Beach.

W. J. Block was seriously ill at his home in this city last week.

Lucy Daly, a recent acquisition of the Ward and Vokes company, has scored a decided hit.

V. M. de Silke has been specially engaged by David Henderson to play Hughie Jacqueson in Gentleman Joe, at McVicker's Theatre, Chicago.

Jeannie Winston has made a hit singing "She's Irish," a melodious song by Emma R. Steiner and W. Fletcher. Miss Steiner is preparing the music for operas and comedies for next season.

The Chicago Comedy company, touring under the direction of Edward Forsday and presenting The Gutta Percha Girl, will fill in the Summer months throughout Colorado. The company has just returned from a successful tour of the North and Northwest. The company includes Edward Forsday, Paul K. Stanton, Thomas K. Clayton, Lewis Peak, Frank Emery, and Frederick Bombard.

Ethel Fuller, having closed with the Daniel R. Ryan company, is at her Brooklyn home for the summer.

Miss K. E. Fane sailed last Saturday for England, to appear in the next D'Oyly Carte opera production.

AT THE THEATRES.

Knickerbocker—The Merchant of Venice.
Comedy in five acts by William Shakespeare. Revived May 18.

The Duke of Venice	Charles E. Vincent
The Prince of Morocco	Robert Elliott
Antonio	Frederic Vroom
Bassanio	Hallett Thompson
Gratiano	Thomas K. Coleman
Salanio	Thomas McLarney
Lorenzo	George Sylvester
Shylock	Ernest Ward
Tubal	Frederick Ward
Launcelot Gobbo	W. J. Gross
Old Gobbo	R. Peyton Carter
Balthazar	W. J. Gross
Clerk	M. J. Fenton
Portia	George Williams
Nerissa	Ellen Rowland
Jessica	Olive Oliver
	Una Abell

A special matinee, given last Tuesday at the Knickerbocker Theatre, under management of Frank L. Perley, was the medium chosen by Ellen Rowland, a St. Louis society woman, to present herself before an invited metropolitan audience. Miss Rowland made her debut as Portia in *The Merchant of Venice*, assisted by a cast of recognized professionals and surrounded by every accompaniment of the most complete theatrical production. The house was crowded, actors, actresses, critics, and artists forming the larger share of the audience. Neither Miss Rowland nor her friends had made any claim for her talent or her art, and her appearance was accomplished with becoming modesty. Perhaps there might have been a happier choice of play, in view of the inexperience and the limitations of the debutante, but it was her plain desire that judgment should be made according to highest dramatic standards and that comparison should be challenged with the art of those players whose impersonations of Portia shall live in dramatic history.

Miss Rowland has a pleasing presence, and showed plainly—far too plainly—the results of careful, well-intended study. But an intelligent training should be the handmaiden of dramatic study, and it was evident that whatever of training might have been given to Miss Rowland was either misdirected or ineffectual. Lacking utterly in magnetism, in sympathy, and in vocal charm, while betraying at every moment a nervous tension and a conscious effort, the debutante failed where another, whom nature had granted an easier grace or a lighter touch, might have triumphed. Miss Rowland's voice is thin, her reading monotonous, and her action unnatural, often ungraceful. The finer passages, especially those of the trial scene, were entirely beyond the grasp of this new Portia, and the red cloak with ermine cape, worn in the scene just mentioned, would have wrought much injury to the performance of a far greater actress.

Frederick Ward as Shylock worked very hard and rapidly, seeming to expend all of his store of power and of force upon each line. His reading was often at fault, and his handling of the part was of an order not calculated to appeal to a Broadway audience. Shylock's entrance into the court was very near to the grotesque, and his scene with Tubal was painfully exaggerated. R. Peyton Carter gave a splendid performance of Launcelot Gobbo, playing and reading with truth, reverence, and sincere appreciation of Shakespearean humor; Hallett Thompson was a picturesque, effective Bassanio; and Olive Oliver an admirable Nerissa.

Frederic Vroom, Thomas McLarney, Ernest Ward, and W. J. Gross were acceptable in their respective roles; Thomas K. Coleman made a bright though high-voiced Gratiano; and Una Abell was an exceedingly comely Jessica. Ada Dow Carrier directed the stage, and the costumes and scenic outfit were thoroughly adequate.

An interesting feature was the first performance in America of Sir Arthur Sullivan's masque music, composed for a production of *The Merchant*, given at Manchester several years ago. The orchestra, under the direction of George Purdy, played the delightful harmonies with charming effect.

Knickerbocker—A Round of Pleasure.

Extravaganza in three acts by Sydney Rosenfeld; music by Ludwig Engländer. Produced May 24.

Welkin Ring	Jerome Sykes
Dr. Edson Boston	Walter Jones
Duke of Marlinspike	Richard Carle
Moses Greenbaum	Charles Kirke
Dromio Booms	Gus Rogers
Dromio Schrumm	Max Rogers
Harry Spaulding	Richard C. Bennett
Aurora	Marguerite Sylva
Niobe	Marie Celeste
Miss Winsome	Eva Davenport
Stella	Jeanette Bagard
Mrs. Van Ogden	Babette Rodney
Willie Win	Jessie Carlisle
Jolly Game	Clara Pranton
Soh Tyrod	Jessie Haynes

The long promised extravaganza, *A Round of Pleasure*, was presented before a crowded house last evening at the Knickerbocker Theatre, after having been postponed several times because of the Bostonians' successful engagement. The new production, which was satisfactorily tried last week up in Connecticut, has been written by Sydney Rosenfeld, with music by Ludwig Engländer. An especially capable company has been secured, in whose clever hands it would be hard for any work of this sort to fail of a cordial reception, and last night's audience seemed to have assembled with the foregone conclusion that the entertainment must prove successful.

A Round of Pleasure is so christened because of the fact that the amiable Duke of Marlinspike, an interesting English visitor to this favored land, is entertained and shown about by Welkin Ring and his daughters, Aurora, "pride of his heart," and Niobe, "pride of his soul." They arrange a round of pleasure for their guest, and he fully enjoys their lavish resource

in the matter of amusement. Of course the performance puts forward no pretentious plot nor "heart interest," nor does it boast any consecutive story of absorbing interest, but it brings together a mighty host of clever folk and it keeps them busy at their best efforts for an evening of variegated diversion. The first act, or "round," shows Welkin Lodge, wherein the fun commences at a lawn party, and wherein is introduced a sensational novelty in the way of a dagger dance. The second "round" has five scenes—the front of the Knickerbocker, its stage, the front again, and two views of Madison Square Garden, one introducing the Rogers Brothers' ever diverting German specialty, and the other picturing the horse show, with some two hundred mechanical and painted equines. The last "round" offers a ballroom with a gorgeous costume ball, a fetching quadrille d'honneur, and a Shakespearean festival, so-called.

Mr. Rosenfeld's book is amusing, and derives much additional brightness from the admirable comedians who have it in charge. The music, by Mr. Engländer, is catchy and often brilliant, and an interpolated new song, "Everybody Knows My Name," by Charles J. Trevathan, goes merrily as sung by Jerome Sykes. Mr. Sykes, with his big voice and unctuous manner, scored heavily as Welkin Ring and as Othello; Walter Jones made a hit as an erratic inventive genius and as lingo; and Richard Carle was absurd as a Duke and as Hamlet. Marguerite Sylva and Marie Celeste were pretty and dainty as the daughters of Ring; Eva Davenport made an amusing chief of a sprinters' club and as Lady Macbeth; Jeanette Bagard was a cute society girl; and Babette Rodney impersonated a young society matron and a dashing Romeo. The rest of the company, all clever, comely, and entertaining, included the Misses Sennett, Millward, May, Arthur, Cramer, Baird, Uart, Benedict, Haviland, Hamilton, Martin, Skillman, Delaro, Harris, Wood, Harvey, Dupont, Sinclair, Stone, Mayfield, Davis, Rochte, Piggott, Mason, Hooper, Coogan, Rosa, Middleton, Haynes, Franton, Knell, Curtis, Spencer, Egan, Marsh, De Leon, Chapman, Earle, and Clay; and Messrs. Weeks, Stevens, Stanley, McKinley, Hain, Cheney, Sparks, Laidlaw, Farrington, Hammond, Kilrain, Griniert, McGovern, Smiley, Soules, and Simonds.

The scenery is exceedingly effective, and the stage, under Ben Teal's direction, was excellently managed. Carl Marwig arranged the dances.

Fourteenth Street—The Alderman.

Comedy in four acts by William Gill. Produced May 24.

Andrew McSlathers	Odell Williams
Blanchard Maxwell	Mark Price
Col. Jefferson Brace	Charles W. Allison
Jack Maxwell	Paul Menifee
Eli Slamm	Harry J. Holliday
Richard Derby	James R. Garey
James	Jacques Martin
George Washington Johnson	Jacques Martin
Albertus Julius Sprong	David Christie
Yorick Alderboose	Robert McIntyre
Mrs. Tremont Fordham	Marion Abbott
Mrs. McSlathers	Emily Stowe
Fanny McSlathers	Zenside Williams
Dora Wellesley	May Wheeler
Mrs. Annie Sedgwick	Kate Gilbert

Odell Williams appeared for the first time in this city as a star last evening when he assumed the title-part in William Gill's new play *The Alderman*. The role of Alderman McSlathers has been written to order for Mr. Williams in elaboration of the part played by him with such success in *The Great Diamond Robbery*. The first production of the new comedy was accomplished recently at Philadelphia, where it was accepted with many signs of approval.

The story of the play relates to Alderman McSlathers' campaign for the office of State Senator. He has a widowed mother; a daughter, Fanny; and a stenographer, Dora. Fanny is loved by Jack Maxwell, a young lawyer, whose father, Blanchard Maxwell, repudiates politicians of McSlathers' sort and boasts of his own high morality. Colonel Jefferson Brace, a Southern lawyer, and Richard Derby, a gentleman gambler, are the pilots of the Alderman's campaign. McSlathers is dazzled by the charms of a wealthy widow, Mrs. Tremont Fordham, and is about to propose to her when he discovers that Dora is more to his liking, and she immediately commands his added respect by saving him from the dire consequences of an error into which he has fallen through the treachery of Eli Slamm, a minion of his political rival, Dusenberry. At length it appears that the supposed highly-respectable Blanchard Maxwell has been leading a dual life, and his objections to his son's marriage with Fanny are withdrawn. McSlathers' able lieutenant, Colonel Brace, is betrothed to the attractive widow, and the Alderman is elected to the senatorship, bringing the play to a happy ending and leaving the machinating political opponents in the lurch.

Odell Williams gave a capital character-sketch of the scheming, wire-pulling, yet good-hearted politician, drawing equal humor and pathos from the role and pleasing the audience immensely by his excellent performance.

Marion Abbott gave a breezy and captivating sketch of the species of new woman who makes politics her special study. Her portrayal was not a burlesque, but an accurate representation of a distinct type. Zenside Williams played an ingenue part effectively, and May Wheeler, Kate Gilbert, Emily Stowe, Charles W. Allison, and the others were satisfactory.

Bijou—Erminie.

The Bijou was reopened last evening for a season of Summer opera with a revival of *Erminie*. The production was under the direction of Max Freeman, who was the stage-manager and a prominent member of the original cast during the long run of the opera at the New York Casino.

The cast last evening was substantially the

same as that which was seen last week during the revival of *Erminie* at the Brooklyn Academy of Music.

The principal roles were interpreted by Helen Bertram, Jennie Weathersby, Della Stacey, Richard Ogise, George Honey, J. H. McDonald, Charles Campbell, Al. Holbrook, Fred Solomon, and William A. Broderick, the two latter appearing as the two thieves. Mr. Guise took the place of Mr. Freeman, who is ill.

The singing and comedy work were of a high order of merit, and the performance throughout gave evidence of Mr. Freeman's superior efficiency as an operatic stage-manager. The costumes and scenery were in keeping with the general excellence of the production.

Popular prices will prevail throughout the Summer season of the Bijou Comic Opera company, and the managers announce their intention of following the production of *Erminie* with revivals of *The Little Duke*, *La Perichole*, *The Chimes of Normandy*, and other favorite operas.

At Other Houses.

COLUMBUS.—Pittsinnous, the pugilist, surrounded by a company of specialty performers, is the attraction this week.

DALY'S.—The Circus Girl is running on merrily. One of the most amusing recent additions is James Powers' imitation of a man trying to see through a big hat at the theatre.

EMPIRE.—The popularity of Under the Red Robe has led to another extension of the run. This time the announcement is that the season will close on May 29.

GARRICK.—Never Again will hold out until the June days. Even then it will not have worn out its welcome, and will leave the Garrick only because of a twelve weeks' engagement at Hooley's Theatre, in Chicago.

HERALD SQUARE.—The two hundredth anniversary of The Girl from Paris was celebrated last night, and she is still full of life.

HOTY'S.—The Man from Mexico will soon reach its fiftieth performance.

LYCEUM.—The Mysterious Mr. Bugle is expected to run here all Summer.

MURRAY HILL.—The revival of The Danites drew a fair audience to the Murray Hill Theatre last evening. It is just twenty years ago since McKee Rankin brought out Joaquin Miller's popular melodrama in New York. Its theme deals with the outcome of the Mountain Meadow massacre, and the infamous pursuit of a woman by revengeful Mormons. Mr. Rankin appeared last evening in his original role of Sandy McGee, the whole-souled and big-hearted frontiersman, and Nance O'Neil assumed the character of Billy Piper, the name assumed by the persecuted young woman when she disguised herself as a boy in order to evade capture by the avenging Mormons.

ON PANTOMIME.

The pantomime, as we now understand it, has in reality very little of the genuine pantomime about it. In pantomime proper the functions of the actor are confined to gesticulation, and, in a lesser degree, to dancing. But at different times the word has been used in different senses. Its elasticity is now recognized as being permanent. Of the origin of pantomime we know little or nothing.

In Persia, China, and other Oriental countries, gesticulatory acting, accompanied with music, was in vogue during the earliest periods of which we have any record. The Greeks introduced the pantomime into their choruses, some of the actors dancing and gesticulating, accompanied with music, while others sang, as Lucian tells us. The Romans had entire dramatic representations consisting of dance and gestures only, styled *sallata pancosminorum*, and some of their performers attained a high degree of excellence in their art, two of them, Bathyllus and Pylades, becoming very celebrated. Their social position, however, was very low, one popular actor being publicly flogged for making a blunder on the stage, and a law enacted under Tiberius ordained that any senator seen in the company of a pantomimist should lose his senatorship. The reason for this is to be found in the fact that the performances were almost invariably of a frightfully obscene nature, there being absolutely no limit to the possible depth of their infamy. After the fall of the empire this form of amusement, decent and indecent, fell into decay. It did not perish, however, for there is considerable testimony that pantomimists continued to exist throughout the whole medieval period, though they were mingled with a motley crowd of singers, jesters, acrobats, and other entertainers, beloved by the people and denounced by the church.

In the process of time, in Italy, there evolved from this nondescript confusion the characters of harlequin, clown, pantaloone, and columbine, chief personages in the harlequinade of the modern pantomime. The "arlechino" was at first the same as the mime or actor who imitated everyday life. He afterward degenerated into a stupid glutton, the butt of his companions, and was called "Brighella." He was changed again, however, into a wit, and in this high capacity was transported to the French stage. The clown was known as the "zanni," and his character has always been the same as it is to-day. The pantaloone and columbine are of later origin than the two others. At the time when they first appeared Spanish power was omnipotent in Italy. The pantaloone was a Spanish captain, or bravo, who indulged in a vast amount of swagger and caning, but who after the Spanish power waned was turned into an abject coward. The columbine has always been the heroine, and dancing her chief occupation. When the harlequin went to France he naturally took with him his three companions, their popularity soon becoming very great.

It is by way of France, therefore, that they eventually arrived in England, but they did not come alone. They brought with them, or were brought by, it is immaterial which, a form of entertainment similar to that which precedes the harlequinade in the pantomime of to-day—perhaps the chief difference being in the subjects of the performances, which at

first were generally mythological. These extravaganzas have undoubtedly originated from the simple ballet or dance out of which in the sixteenth century grew the magnificent spectacles presented at the courts of France and Italy, in which symbolical scenes, dealing with various subject matters, were represented by actors in dumb show, assisted by music and dancing. The subjects were comic, historic, and heroic, and were not infrequently suggested by the French monarchs themselves. The dramatic meaning was not, of course, very vividly apparent, and considerable license being permitted, the actors, in course of time, resorted to speaking, and occasionally singing, the pantomimic show; dancing, however, always predominating. At this period—the sixteenth century—therefore, we can date the birth of modern pantomime, and one hundred and fifty years later it was introduced to an English audience.

The name of John Rich will ever be inseparably associated with the history of pantomime in England. He was the director of Lincoln's Inn Theatre, and was engaged in a somewhat—to him—disastrous rivalry with Drury Lane Theatre, where all the best actors of the day were employed. Just when he appeared to have hopelessly lost the battle, his inventive genius came to his aid. He produced a pantomime. This was at the end of 1733. Its success was instantaneous, for, according to Geneste, he "to the disgrace of the public taste, frequently obtained more money by such ridiculous and paltry exhibitions than all the sterling merit of the rival theatre was able to acquire." Drury Lane had, however, forestalled him by producing a pantomime called *Harlequin Dr. Faustus*, which was almost a failure, its merits being far inferior to *The Necromancer* of Rich. He afterward moved to Covent Garden, where his undoubted genius won for him extraordinary success. He himself was a wonderful mimic, and was highly praised by Garrick. Of course the critics professed the most profound contempt for these "fooleries," as Cibber called them, but the big-wigs of Drury Lane were compelled to produce them, for otherwise their theatre would have been empty. The pantomime did not occupy the stage throughout the evening. It followed a serious play. In order to attempt to suppress the public rage for the despised afterpiece, the audience were offered the return of part of their entrance money if they would leave the theatre before it commenced—the prices of admission had, of course, been raised—but Geneste says, "it may be questioned if there was a demand for the return of twenty pounds in ten years." Among the subjects around which the pantomimes were written, at this early period, may be mentioned "Pluto and Prosperina," "Perseus and Andromeda," and "Tumbledown Dick." At every theatre in London pantomimes flourished, even after Garrick's brilliant star had risen, and Garrick himself found it necessary to produce them.

Toward the end of the century pantomimes of a serious nature were for a time successful. They were generally in the form of a ballet, without words, and some of the subjects enacted were "Cupid and Psyche," "Medea and Jason," and "The Death of Captain Cook." In some of the earlier pantomimes the harlequinade was distilled, as it were, throughout the entire performance, appearing at intervals for a few minutes, in both comic and serious scenes. The clown, now the most prominent figure in the harlequinade, was but of secondary importance until the famous Joseph Grimaldi appeared on the scene. This wonderful clown became a pantomimist when he was only two years old, and so great was his popularity throughout his life that the public would hardly ever allow him to take a holiday. For months together he would appear at two, and occasionally three, theatres a night. In 1822, when forty-three years of age, this hard work was found to have completely broken down his health. He had saved but little, and in 1837 he died in great poverty, forgotten or ignored by the public that he had considered not wisely, but too well. In the species of drollery peculiar to pantomime Grimaldi is said to have had no equal, and his name is often mentioned as that of the last and greatest representative of this form of comic acting.

It is unnecessary to follow the subject up any further, for all that remains to be said is in regard to the gradual increase in the costliness and beauty and triumphs of scenic effects of the pantomime, and to point out the decreased interest in the recital of the story, and the increased demand for "variety."

F. C. WALSH.

A NEW OPERA COMPANY.

Charles L. Young writes from Chicago: "I have sold my Columbia comic opera plant to K. MacNeill and have withdrawn from the company. After a few days' rest here I shall go East, where I shall organize a new company to be known as the Charles L. Young Comic Opera company. I shall engage the best of talent, carry a chorus of thirty voices, and an orchestra of ten pieces under the baton of W. H. Kinross. The Summer season of the company will open on June 15, and the regular season at Kansas City in August."

OPERA IN BROOKLYN.

The Castle Square Opera company is filling a second week's engagement at the Montauk Theatre, Brooklyn, where a good audience gathered last night.

A THEATRE CHANGES HANDS.

Max Anderson, of the Fountain Theatre, Cincinnati, has leased the Walnut, in that city, for six years.

Harry Pemberton has signed for next season with Agnes Wallace Villa in *The World Against Her*.



Now is the season when the theatrical bird preens his plumage and prepares to fly to other shores.

And the bold, bad man who wrote in a Sunday paper that birds never fly further than his Harlem flat didn't know what he was talking about.

And now its Ho! for the cooling breezes of the roof-garden, the swirl of the serpentine dance, and the clink of champagne glass under the stars.

Talk of elevating the stage! Why, you can't get any higher than the roof, can you?

How few people of the audience ever think, as they watch an actor or actress in the portrayal of a part, of the physical strain of the assumption of a role night after night during a run.

Little Clara Lipmann, who has played Madame Julie Bon Bon with so much flash and sparkle night after night for the past few months, told me the other day that it was no easy task to her to be the naughty, frivolous, flirtatious Madame Julie. "Sometimes," she said, "I have had to bring all my resolution into play to prevent a listless and unsatisfactory performance. I say to myself: 'Imagine this is the first time that you are going to act the part,' and in this way I have managed to keep up. But when I went to Lakewood I was nervous and ill from the effort, I can assure you!"

I wish we had a few floating theatres here in New York Bay, as they have up the Susquehanna River every Summer.

I took a trip on one last July and had a bird of a time. We anchored every morning at some jay town and the entire company marched through the streets, headed by a band.

The waves dashed against the back of the stage during the performance, and we had real thunder and lightning oftener than we wanted it. Every day the leading man fished off the deck and the heavy villain and the soubrette used to take a dip together.

I remember that I thought of the hot, dusty Rialto, where so many weary Thespians wile away the Summer hours, and wondered why there were not more floating theatre companies organized.

Miss Manhattan had a horseless carriage, but no one as yet has utilized the air ship for theatrical purposes.

I cannot imagine any more effective entrance that could be made, however. Francis Wilson or De Wolf Hopper should snatch the idea for their new operas.

When the final trump sounds and the sheep are separated from the goats, I know one class of theatrical managers that will be among the latter.

They are those who even in the month of May do not serve water between the acts. I have been to several performances recently where they did not, and could not enjoy the performance through the deprivation.

Of course I might have gone out to the lobby, but I should have had to climb over a number of people to do so, and I am not bad enough to do that, although I have my faults.

Now, who'll be the sheep and who'll be the goats, brethren? THE MATINEE GIRL.

FRANKLIN FYLES' NEW DRAMA.

The drama which Franklin Fyles has written for Augustus Pitou, and which is described as a romance of West Point and the Cumberland Mountains, will be produced on Oct. 18 at the Fourteenth Street Theatre with a special cast, and a scenic outfit which, so Mr. Pitou declares, shall be novel and elaborate. It has not yet been named. The other new drama by Mr. Fyles, in collaboration with Eugene W. Presbrey, which was made ready for last season at the Fifth Avenue by the Miner-Brooks syndicate, and then postponed, will also be produced in October. Mr. Miner purchased the contract from the syndicate, and offered to guarantee a handsome production at his house next Winter, but the rights lapsed at the termination of the present season, and meanwhile the authors had arranged with other managers to bring it out. It will be done, it is said, in a decidedly spectacular fashion.

SUMMER OPERA AT OLYMPIA.

Oscar Hammerstein has decided to reopen the Olympia Music Hall early in June with comic opera at popular prices. A proposition has been under consideration by which the Castle Square Opera company, of Philadelphia, would have appeared at Olympia, but Mr. Hammerstein said yesterday that this matter was yet undecided and that he would probably put on a company of his own, presenting *Boccaccio*, *Mignon*, *Carmen*, *The Talisman*, and other operas. It is contemplated that the opera season will continue until September, and it is announced that smoking and drinking will be forbidden in the music hall during this period.

THE BOSTONIANS AT MANHATTAN.

The management of Manhattan Beach has made a proposition to Frank L. Perley with a view to securing the Bostonians for a three weeks' engagement preceding the regular opening of the theatre at this popular seaside resort. No decisive action has yet been taken, owing to the absence for this week of Henry Clay Barnabee and W. H. MacDonald, but it is most probable that the proposition will be accepted.

SPECIAL MEETING OF THE ACTORS' SOCIETY.

A special meeting of the Actors' Society of America was called yesterday morning at the rooms of the Society, 1432 Broadway, in this city. According to the official notices, the meeting was called for the purpose of receiving the resignation, filed April 19, 1897, of the President of the Society, John Malone; of electing a President for the unexpired term; and of electing a Treasurer of the Society. About 200 members in good standing answered the call, and this large representation having been anticipated, the meeting adjourned to the more commodious rooms of the Holy Cross Young Men's Lyceum, at 321 West Forty-third Street, which had been secured for the purpose.

The meeting was rendered necessary by certain dissensions in the Society which had arisen some time since when the Board of Directors saw fit to require of the Treasurer a bond. Mr. Mackay had been, at the time of this action, long in office and had been elected without any question or stipulation of bond, which he declined to consider, and his office was declared forfeited. This matter and others of lesser moment combined to provoke no end of difficulty, the resignation of the President, John Malone, was filed, and the special meeting was duly called with a view to straightening out of the tangled skein.

The meeting of yesterday was open only to members in good standing, and a resolution was passed that its deliberations and its decisions should be strictly private. It is learned, however, that the first matter brought before the gathering was the resignation of the President, which was laid upon the table and not considered again. Then there was offered a resolution vindicating the action of the Treasurer and condemning that of the Board of Directors, but so unrestrained was the wording of this proposition that it failed to pass. Another resolution then came forward, much simpler in form, declaring only that Mr. Mackay was still Treasurer of the Society. This was adopted with promptitude. President John Malone then announced that the adoption of this resolution in no wise affected the action of the Board of Directors, and declared the meeting adjourned.

Mr. Malone when seen by a representative of THE MIRROR said: "Matters remain in *status quo* until the annual election. There is nothing to be said of the meeting beyond the fact that it was decided that the deliberations should not be made public."

Mr. Mackay said: "The action of the meeting was a complete vindication of my position in the case. The office of Treasurer, which I was declared to have 'forfeited,' was decided to be still mine and will so remain, presumably, until the annual election, which may, or may not, give a new aspect to the matter."

SAID TO THE MIRROR.

ELMER E. VANCE: "People throughout the country are very much interested nowadays in applied electricity, particularly when the effects are brilliant; and this interest may be successfully catered to upon the stage. As time goes on I think electricity will figure more and more in stage effects. In the play which I intend to produce next season, *Patent Applied For*, I have introduced a horseless carriage, which will be the first one seen by the people of most of the cities and towns in which we will appear. It will attract a good deal of attention."

JOHN A. STEVENS: "I have noticed that comparatively few new plays have been produced this season. I suppose one reason of this is that a new production costs so much nowadays. Managers are more ambitious than they used to be. Why, in the old, old-called palmy days they thought that \$1,000 was a sufficient expenditure for a new piece. Things are done better now. I believe that the condition of the drama has greatly improved in recent years. This talk about 'the good old days' makes me a trifle weary. It is my opinion, derived from experience, that the palmy days were, generally speaking, days of bad actors and inadequate productions. The actors used to tear a passion to tatters. The idea widely prevailed that the man who made the most noise was the best actor. They would bellow like bulls and make the building tremble, and they were paid a good deal less for their trouble than they are now, too. My idea is that the stage has been progressing right along, and that to-day is the best day we have seen yet."

GRANT STEWART: "I wish to enter a mild protest against a note in the Boston dispatch to THE MIRROR last week to the effect that Mildred Aldrich had identified Dropping a Hint as a one act sketch by Sidney Grundy called *Man Proposes*. While I appreciate the compliment of having my work compared with that of Mr. Grundy, I most emphatically deny that my little piece, *Dropping a Hint*, was in any way taken from *Man Proposes*. I can only assume that Miss Aldrich has not seen both pieces. True, in each piece there is a bashful lover and a lady desirous of bringing him to book; but the only other point of resemblance that I can discover between *Dropping a Hint* and *Man Proposes* is that both pieces are now being successfully performed in vaudeville. The statement that *Man Proposes* was in the repertoire of the late Rosina Vokes is, I believe, also inaccurate."

CHARGED WITH THEFT.

Robert Cole, formerly stage-manager of the Black Patti company, was arrested at Proctor's Pleasure Palace on Sunday night on the charge, made by Rudolph Voelskel, business-manager of the company, of stealing music belonging to the organization. In police court Cole claimed that the music was his own orchestration, and that when he severed his connection with the company he took it. He was held in \$1,000 bail for trial.

The Bradley, Richmond, Ind., booking 1897-98, *.

GOSSIP OF THE TOWN.

Among the well-known professionals who visited the Irish Fair last week and helped to swell the fund by their liberal donations were: Lillian Russell, the Beasy Children, Jessie Bartlett Davis, James J. Corbett, Clara Lipman, and Josephine Hall.

Arthur W. Byron will begin in San Francisco in August his fifth season with John Drew.

Octavie Barbe (Mrs. Barry Johnstone) was admitted to the Post Graduate Hospital, Second Avenue and Twentieth Street, last Monday. A serious surgical operation may be necessary.

Arthur Byron sailed for a tour of Europe last Wednesday on the *City of Paris* in company with Marshall P. Wilder and others.

May Yoke (Lady Florence Hope) was to have sailed for New York a few days ago, but her departure from London has been delayed owing to the proximity of an interesting domestic event.

Rose Coghlan was removed yesterday from the hospital, where she was operated on recently, to her home. It will be several weeks probably before she will be wholly recovered.

Mabel Beardsley sailed for England on Saturday.

Dr. W. H. Long, of the Long Brothers, yesterday closed contracts to present *Pawnee Bill*, *May Lillie* and the Long Brothers in the production of a Western romantic military drama for next season. Eugene Wellington is booking the route of the attraction.

Henry Rowley lectured on King Lear before the Franklin Literary Society, Brooklyn, last week.

It is said that Joseph Murphy will appear in The Kerry Gow in London this Summer.

The Wizard of the Nile began its second week at Terrace Garden last night, with Angela Viragy in the principal female role.

Jean Reynolds has closed her season, and will spend the Summer with her parents in South Dakota. Frederick Reynolds will remain in New York to prepare for next season.

John A. Stevens has just finished an American comedy-drama called *Nobody*, which will be produced by Edmund Tearle in Plymouth, England, next season, and by himself in this country. He will play a character part similar to that in *Unknown*, which he played for eighteen years.

I. N. Morris, author of *The Last Stroke* and other plays, has completed a new three-act American comedy, which Manager Litt will produce next Fall under the title of *Matilda*. Mr. Litt is negotiating for a Broadway theatre, and will put the play on with the best cast of comedians obtainable.

Mrs. Beaumont Packard returned to New York last night after a visit extending over a period of a month and a half to the Pacific Coast.

A slight fire broke out in Frank Losee's dressing-room at the Star Theatre at about 7 o'clock last Thursday night. When Mr. Losee arrived he found the room full of smoke and his wardrobe burning. A few buckets of water quenched the flames, after they had destroyed about a hundred dollars' worth of property.

Harry J. Howard, tenor, who has been connected with Thatcher, Primrose and West, W. S. Cleveland, William Mestayer, and Mackie's Grimes' Cellar Door company, and two seasons with Al. G. Field's Minstrels, has been engaged by H. Guy Woodward to appear in his specialties, including the songs illustrated by the stereopticon, with the Woodward-Warren company opening August 9.

Ernest Bial has been engaged to direct the orchestra which gives the promenade concerts at Terrace Garden during the Summer.

Glen Miller, dramatic editor of the Salt Lake Tribune, spent a couple of days in town last week. Mr. Miller's department is always interesting and up to date.

"In the same mail that brought THE MIRROR containing my advertisement there came a letter from New York mentioning it and asking for dates. Quick work!" CHARLES HOBURY, manager Music Hall, Lewiston, Maine.

Fin Reynolds, comedian, who for years was identified with the Hoyt attractions, and this season was a member of the Avenue Stock company in Pittsburgh, was recently married to Alice Lawton Gardner, a non-professional and a musician of considerable note, and daughter of one of Pittsburgh's best known business men. Mr. and Mrs. Reynolds visited Niagara Falls and New York on their wedding tour, and will be at home to their friends after June 1 in their new house on Westminster Place, East End, Pittsburgh. Mr. Reynolds is a brother of John Berton Reynolds, the press representative of the Bijou Theatre and a well-known local newspaper writer.

Henry Guy Carleton has adapted for Charles Frohman the successful German farce, *Gambols*, which will be seen next season at the Garrick or Hoyt's.

Mr. and Mrs. Charles J. Ross (Mabel Fenton) has been engaged by E. E. Rice for *The French Maid*, to be presented next season at the Herald Square. Mr. Ross expects to control a music hall in this city during the season 1898-99.

William A. Brady visited Washington last Friday to see Paul Wiltach's new play, *A First Offense*.

The Spring tour of *The Prisoner of Zenda* began yesterday at New Britain, Conn.

Albert Weis, of the Greenwall circuit, is in town.

H. Quintus Brooks has leased a cottage at Sheephead Bay for the Summer.

Percy Haaswell has been engaged by W. H. Crane for next season, and Annie Irish may also join his company.

Fred Williams, stage-manager of the Lyceum Theatre, has been engaged by Lewis

Morrison to direct rehearsals of *The Privateer*, which is to be produced on August 23 at the Star Theatre.

George W. Wilson will remain at Mount Clemens, Mich., two weeks longer, and sail for Europe on June 12.

The Hines will conduct the Baltimore House at Rockaway Beach this Summer.

Frances Wilson, who has been engaged for a part in Rice's *The French Maid*, is quite ill from the effects of a surgical operation.

The first Fall production at the Herald Square Theatre will be *The French Maid*, one of the plays Mr. Rice bought the rights of on his recent trip abroad.

An electric fan, which has just been patented, was used for the first time at the Herald Square Theatre last night, and proved very efficient in inducing cooling breezes.

William Burton stepped on a piece of glass, which entered his foot, necessitating an operation. He is rapidly recovering.

Maggie Mitchell was present at the Collier benefit.

Emily Soldene arrived here recently from Australia, and stopped in town two days before leaving for England.

The citizens of Charles H. Hoyt's town have offered to run him for Governor of New Hampshire. In fact, he has received the offer from both parties. Mr. Hoyt says: "Yes; if I can run on both tickets!"

Mr. and Mrs. John Drew sailed on the *Paris* on May 19. They will go direct to Paris.

Queenie Vassar-Lynch will sail for Europe on June 12. She and her husband will visit Ireland and the Continent.

Mr. and Mrs. William H. Smyth (Sydney Armstrong) have taken a pretty flat in Manhattan Avenue.

Mrs. Frank McKee (Isabelle Coe) is quite ill at her home in Harlem.

Julia Marlowe and Robert Taber drew last week the largest and most fashionable audiences seen in Washington this season.

Edith Kenward sailed for Europe from Quebec on May 15.

Olga Brandon will sail for England on June 2.

The New York Comedy company will open a Summer season at Chatham, N. Y., on Wednesday, May 19, presenting *Barbara* and *Turned Up*. They will also play in Nassau, Philmont, Catskill, and Hudson, one night each week. Verner Clarges, Walter Walker, Moreton Baker, B. R. Graham, Frank Riddell, Florence Willburham, Mildred St. Pierre, Constance Williams, Phyllis Ashcam, and Annie Mortimer comprise the company. Everett L. Sackett is manager.

Innes' Concert Band is about to start out on its twenty-first semi-annual tour. The season will commence at Wilmington, Del., on May 26. The band, which is accompanied by Rosa Linde, contralto; Bertha C. Webb, violiniste, and Emil Keneke, cornet virtuoso, is booked for two months at the Tennessee Centennial Exposition.

Hattie Delaro-Barnes has just returned from London, where she had a most successful engagement. She played also in the principal theatres throughout England, Scotland, and Ireland, and is said to be the only American who ever appeared at the Folies Bergere and Eldorado theatres in Paris, where she sang American songs. Her engagements at these theatres were repeatedly renewed. She will make her first appearance in America in vaudeville at Koster and Bial's June 24.

Kate Watson is playing *Barbara* in East Lynne with Julia Stuart at the Lincoln Theatre, Chicago, this week, and will play *Maggie* in *The Bowery Girl* at the Alhambra next week.

John Daly Murphy has been engaged by Julius Cahn for *Katzenjammer* in Never Again.

R. Fulton Russell, Jr., will be a member of Sol Smith Russell's company next season.

Oliver Byron's manager, James H. Alliger, will represent Santinelli on his Western Summer tour.

Edgar Selden has added Bernard Dyllon to the company playing *A Hot Old Time*.

Kendal Weston, who last season managed his own theatre, rehearsed his own company, and played the leading male characters, has just finished a dramatization of Robert MacDonald's serial story, "In the Reign of Brna." Mr. MacDonald is said to be delighted with the result, and the play will be produced early next Fall.

Clint G. Ford, manager of Ford's Dramatic company, has arranged with James M. Martin, author of *The Harvest Moon*, *Dixie Land*, and *Greater New York*, to write him a new play, which is to be a feature in his repertoire. The play will be entitled, *A Southern Colonel*; or, *A Romance of the South*, and will be staged under the supervision of the author.

Excelsior, Jr., is said to be in financial difficulties at San Francisco.

Babette Rodney and six chorus women of A Round of Pleasure lost money and jewelry at New Haven, on May 22, through thieves in the dressing rooms of the Hyperion Theatre.

Paul Wiltach, the Washington journalistic-dramatist, whose play, *A First Offense*, was successfully launched at the Capital last week, is known here almost as well as on his present stamping ground. About every other man in Washington hails him as a familiar friend, and they say that during the week before his new play came forth Wiltach heard nothing but "Hello, Paul; if you'll send me a couple of tickets, I'll come to see your play!" Wiltach kept count of these kindly offers, and found at last that they added far up into the hundreds. So it was that each friend received, just before the opening, a little note like this: "My dear sir: I have at my disposal six seats for the opening night at the Columbia. They will be raffled off among all applicants at 1 o'clock, Monday, and you are invited to take a chance."

THE VAUDEVILLE STAGE

A PLUCKY PERFORMER.



EMILE GAUTIER.

A picture of Emile Gautier, who deserves a diamond studded medal for pluck and courage under the most trying circumstances that ever fell to the lot of a performer, is presented this week.

M. Gautier is well known throughout Europe as a horse trainer of great ability. He sailed from the other side early in January to fill an eight weeks' engagement at Koster and Bial's, after which he was to have joined one of the big circuses for the summer season. His two pet horses, which he had owned, trained, and exhibited for years, were shipped on the steamer with him. One night a terrible storm came up, and as the vessel pitched in the sea the poor beasts were dashed to death. Gautier was inconsolable, but when he arrived in New York, with the courage born of despair, he procured two new horses and immediately began to train them. As M. Gautier cannot speak English, and as the horses were Yankee to the backbone, there was a lack of sympathy or something between horse and master, and Gautier was obliged to send to Paris for two more horses, which arrived in the course of time. He then set to work in earnest, and in a few weeks announced to Manager McConnell that he was ready to give his performance.

At Mr. McConnell's invitation a number of representatives of the press gathered at Koster and Bial's on Wednesday afternoon last to see M. Gautier put his horses through their paces. Max Gabriel and his full orchestra were on hand, and the performance was given the same as though the house was filled with people. When the curtains were drawn aside, the hazardous nature of Gautier's act became apparent. On the stage was a platform, resting on iron stands eight feet from the floor of the stage. At its widest part it was only fifteen feet in diameter. The attendants placed a runway against the platform, and Gautier appeared astride his horse, a spirited chestnut, and rode up on the platform. The runway was then removed and he and the horse were left high and dry on the table, which had no guard rail or any other device to keep horse and rider from plunging over the edge. Then, in good time with the music, Gautier made his horse go through some extraordinary evolutions, which kept the watchers' hearts in their throats. Gabriel's watch must have been between his teeth most of the time, for if the horse made a false step the chances were that the best music hall leader in the world would have been among the missing. Gautier rode his animal down the incline, and then appeared leading another spirited animal by a halter. His performance with this animal was even more nerve-stretching than the other, as the brute manifested a constant desire to back over the edge of the platform. At the conclusion of the act Mr. McConnell, with rare sagacity, brought M. Gautier and the guests up to the promenade floor, where they washed their organs of circulation back into place with copious drafts of the sparkling liquid which puts a rosy hue on everything in life. M. Gautier thanked the reporters in French for their attendance and expressed the hope that his performance would please the American public. His engagement at Koster and Bial's will run well into the summer.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Felix Morris makes his vaudeville debut this week in A Game of Cards. He is assisted by Walter Lennox, Sr. Carva and Herbert, Leonidas' cats and dogs, and The Royal English Handbell Ringers are retained from last week. The Mears Brothers, in their new wire act, are also a feature. The rest of the bill includes Mattie Wilkes, a colored prima donna, who makes her New York debut; the Borella, duettists; Amy and La Van, Frank Latona, the musical tramp; the Silvers, illustrated songs; Conwell and O'Day, back dancers; Delamotta and Thorne, comedians; Ward and Lynch, Irish comedians; Annie Whitney, vocalist; Tommy Hayes, comedian, and others.

Isabella Urquhart will make her first appearance in New York as a vaudeville star at Keith's Union Square on June 7. In Durango Vile is the name of her play, in which she will be assisted by the authors, Sydney Wilmer and Walter Vincent.

Hammerstein's Olympia Roof-Garden.

Papinta, the peerless myrrad dancer, heads the bill this week. The others are Newell and Shrivette, horizontal bar performers; Oceana, contortionist; Josie De Witt, vocalist and violinist; Josephine Sabel, chanteuse; The Manhattan Comedy Four, vocal comedians; Arras and Alice, contortionists; Lizzie B. Raymond,

comedienne; Galletti's monkey comedians, and the Baroness Blanc, serio-comic. Fifty girls appear in the extravaganza which concludes the bill.

Tony Pastor's.

Maud Nugent, who wrote "Sweet Basil O'Grady," heads a bill which includes The Four Angela Sisters, singers and whistlers; Watson and Dupré, French, Dutch, and English sketch team; W. T. Bryant and Mabel D'Arville, in A Saving Woman; Jerome and Bell, comedy duo; Walton and Mayan, grotesques; Don Hart and Tony Pearl, musical comedians; La Verde Sisters, song and dance artists; Terry and Rimer, eccentric dancers; Gallagher and Lasso, in A Piano Lesson; Edna Ang, petite comedienne; Edwards and Kernell, sketch team, and the Three Rones, dancers and acrobats.

Picasso Palace.

Black Patti's Troubadours continue their engagement. Besides the star, the company includes Billy Johnson, Bob Cole, The Norrises, Goggin and Davis, Lloyd Gibbs, Arthur Byrd, Stella Wiley, and others. At Jolly Conny Island and the operatic kaleidoscope are the features.

Koster and Bial's.

This week inaugurates the summer season here. Emile Gautier, the French equestrian, makes his American debut, exhibiting his trained horses on a raised platform. The other features are the Sisters Hawthorne, in their unique specialty; Leda Mitchell, "The Living Doll"; The Sisters Nichols, plantation belles; Marri Osborn, comedienne, who makes her vaudeville debut; Madeline Marshall and Kittle Nelson, singers and dancers, and Mathews and Bulger, in selections from In Gay Conny Island. The Austrian Military Band and Gran's Swiss Tyroleans play and sing upstairs.

Weber and Fields' Broadway Music Hall.

Mr. New York, Esq., continues with Weber, Dixey, Fields, Bernard, Kelly, Ross, and Fenton and other favorites in the cast. The olio includes Frank Bush, who makes his reappearance on the vaudeville stage; the Newberry Quintette, singers, and the Fremonts as the East Side couple. The house will close its season on June 6.

Proctor's.

Straight vaudeville makes its reappearance here this week after the farce-comedy interlude. The bill is headed by John W. Hanson, who makes his first regular appearance since his return from England. Charles R. Sweet, the piano tramp, who has been at Hammerstein's for the past seven weeks, makes his debut here. The Alabama Trio (H. Guy Woodward, Beane Warren, and Mack Charles) make their vaudeville debut. The others are the Washburn Sisters, comedienne; Stine and Evans, sketch team; Kathleen Warren, dancer; Perry, the Frog-Man; Coakley and Husted, dancers; Gracey and Reynolds, knock-about; Davenport Brothers, acrobats; Mahr Sisters, acrobats; Gordon and Lick, musical comedians; Tom Nolan, vocalist, and Bartelman, acrobat.

St. Nicholas Music Hall.

May Howard continues to head a bill which includes three Sisters Lane, W. H. Barber, three Gardeners, Moa and Goodrick, Rexo and Ascott, Truly Shattuck, Edward and Bolla White, Robinson, Genaro and Bailey, Elly Coghlan, Hodges and Lanchmere, Mlle. Florine, Anna Hill, and Wm. De Bos.

LAST WEEK'S BILLS.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The Dutch Cake Walk, The Circus Horse, the Poker Game, and Tess of the Wetherfields, are the principal features of Mr. New York, Esq., which continued to attract large houses last week. The cleverness of Ross, the nimbleness of Dixey, the fresh Holland fun of Weber, Fields, and Bernard, the quaint quips of Kelly, and the combined charm and attractiveness of the Misses Fenton, Wallace, Thorne, Bailey, Swain, Beaumont, and Allen, all help to make this one of the best entertainments in the city. The olio was short, but good. Cook and Sonora presented their sketch, A Vaudeville Debut, with great success. Mr. Cook is as funny and as lively as ever. Conroy and McDonald cracked several jokes of the Irish variety, and Shayne and Worden were applauded for their efforts in an eccentric sketch.

HAMMERSTEIN'S OLYMPIA ROOF GARDEN.—Charles R. Sweet finished his long engagement last week. His success continued till the end, and he will always be sure of a warm welcome whenever he returns. Josie De Witt played on her violin as charmingly as ever, and won repeated encores. Lizzie B. Raymond and Josephine Sabel were warm rivals. Each had her admirers, and both made hits. The Manhattan Comedy Four sang "Molly O'Dwyer" and other new songs, and introduced their comedy work as usual. McIntyre and Heath continued to depict life among the folks down South. Bonnie Lottie was warmly applauded for her wonderful whirling dervish dance on one leg. It is certainly a remarkable piece of work. Arras and Alice, Van Anken, McPhee and Hill, and Salsuma contributed acrobatic specialties of a high order. Alice Rose sang some solos sweetly. Galletti's monkey comedians and Baroness Blanc continued their performances, and the extravaganza was well presented by fifty pretty girls.

KOSTER AND BIAL'S.—Leda Mitchell, "The Living Doll," who returned from a very successful trip to South Africa a few days ago, made her reappearance here last week. She received a very hearty welcome from the audience, which included a number of people who remembered the success she made last year at Hammerstein's. She sang "The Girl With the Naughty Wink," "Just Because They Put Him Into Trousers," and a selection from Il Trovatore. The "Trousers" song is new here. Miss Mitchell sang it in her baby dress, and scored an emphatic hit with it. During the week she varied her programme by the introduction of a coon song, accompanying herself on the piano, with marked success. Miss Mitchell looks as "cute" as ever, and has improved wonderfully. She has been studying hard, and gives as finished and artistic a performance as one could wish to see. The Nichols Sisters, who have also been to Krugerland, made their reappearance. They sang several coon songs, and introduced their famous wench conversation, which is very funny and true to life. They made an emphatic hit with their work, which is original and unique. On some of the evenings last week they had to sing five songs in order to satisfy the demands made upon them by the audience. The De Filippis, a couple of dancers, made their first appearance. Some of their dances were new, and the man proved himself a very agile individual. They wound up with a "Please give us your kind applause" act, in which the Star Spangled

Banner was waved. Eleanor Felt sang "The Girl From Paris" very well, indeed, and danced as neatly as ever. Gigant Manhattan finished its run with Mathews and Bulger, Marri Osborn, and Jacques Kruger in the leading roles. Now life was infused into the backstage last week by the Sisters Hawthorne, who received an ovation on their return to New York from the Wild and Woolly West. They sang some new songs, and had to respond to encores till they were weary. Gran's Swiss Tyroleans sang on the promenade, and the Imperial Austrian Military Band played on the roof until midnight.

PICTURES PALACE.—Black Patti's Troubadours, under the management of Vachell and Nelson, began an engagement here last week, which will probably last through the summer. This organization, which has had a phenomenally successful season, is headed by Black Patti (M. Soudette Jones), and contains some of the cleverest stage performers now before the public. The entertainment opened with a musical act by Hoffman and Perini. Their instruments were concealed in chicken coops and clothes hanging on lines. Then came the Norrises, Weoley, and Corinne. They sang some coon songs with a vim and bounce which was really astonishing. They did not spare themselves, and the wonder is that they had any throats left for the next performance. A musical farce, called At Jolly Conny Island, put together by Bob Cole and Billy Johnson, served to introduce the various members of the company in diverting specialties. Billy Johnson, in his own song, "The Black Four Hundred's Ball," made a big hit, and had to repeat the chorus several times. Bob Cole's song and some selections by Anthony Byrd and the Oricle Sextette, also made a good impression. "Three Little Kinkies" and "4-11-44" are two new songs which ought to become popular. During this entire sketch the people on the stage were constantly in motion, and nothing was allowed to drag. Arthur Maxwell did some very ordinary tricks on a safety bicycle. Bob Cole told some jokes, most of which have been told here already, and did a dance with Stella Wiley. An amuseur march, during which many intricate figures were introduced, was warmly applauded. Lloyd Gibbs, the tenor, sang some high-class ballads in a very effective fashion, reaching his top note in a way which brought him hearty encores. Goggin and Davis did a comic acrobatic sketch which has some good points. The entertainment wound up with the operatic kaleidoscope, in which Black Patti appeared and sang selections from Il Trovatore, The Grand Duchess, Il Traviata, Queen's Lace Handkerchief, and Tar and Tantar. Her fine soprano voice is still in splendid condition in spite of the hard work she has done with it through the season. She has changed her appearance since she sang here before. By the judicious use of make-up she makes herself look like a Greek. Her natural color is very dark, but the make-up color seems to be more effective for stage use. A special word of praise is due Anthony D. Byrd for his splendid rendition of "The Heart Bowed Down." The chorus was trained extremely well, and supported the principals admirably. The attendance throughout the week was very large, the house being sold out solid every evening. The indications are that this state of affairs will continue for weeks to come, and consequently the faces of Messrs. Proctor, Price, Voelckel, and Nolan are wreathed in smiles.

KENT'S UNION SQUARE.—A very good all-around bill pleased large audiences throughout the week. Leonidas' cats and dogs pleased the women and children greatly. Caron and Herbert made the laughing hit of the bill, of course, and introduced a number of new tricks, which are as good as anything they have done. Carroll Johnson, in his "swell coon" make-up, made a hit. He was assisted by a real coon in the gallery, who talked back to him in a way which brought many laughs. The Royal English Handbell Ringers were a pleasing feature. They have a jumping-jack comedian among them, whose efforts at fun are very distressing. Ward and Curran presented their singing sketch, with his comedy attachments by Mr. Ward. Mr. Curran made a hit with "Better Than Gold." Nettie De Coursey, one of our sprightliest songstresses, sang in her breezy way some up-to-date songs. Barney Reynolds, the Dutch comedian, rattled off a number of jokes very cleverly. The Barlow Brothers did a minstrel act which contained some good material. Lewis and Elliott Comedy Four sang well, but their fun was some ballads very nicely, and won encores. The Burke Brothers and their donkeys are a trio who never fail to arouse the risibilities of an audience. The Potters and Zamora did a fine triple trapeze act. Two new views were shown on the Biograph.

PROCTOR'S.—Gilmore and Leonard presented their farce-comedy, Hogan's Alley, which was reviewed in last week's Mirror. The stars furnished the greater part of the fun, and were assisted by W. J. Hagan, George Leslie, Frank Manning, the Le Page Sisters, Ed Thompson, George Bunnell, Minnie Bland, Tom Harrison, Babe Moore, and others. The house olio included Foy and Vedder, Mayne and Neilson, and Klein and Clifton in diverting sketches; Mackie, a character vocalist who bites off his words; M. J. Fenton, champion soft shoe dancer, and Mamie Sheppard, soubrette. Business Manager Brunelle is preparing for the warm weather. He has his electric fans in working order, and has had a Japanese fan attached to the back of each chair.

ST. NICHOLAS MUSIC HALL.—The second week of this new uptown resort was as successful as the first. The immense auditorium, which holds nearly three thousand people, was filled all the week with fun-loving people who seemed to be watching the performances of the artists. May Howard was the star. Her name was in one word known that she was the biggest cherry on the tree, as it were. Phyllis Rankin came next, her name being in smaller type than Miss Howard's, and Annie Meyers and Charles Basford were in ordinary, every day type, but the list included The Three Gardeners, Three Sisters Lane, Rexo and Ascott, W. H. Barber, Oceana, Urtine Sisters, Marguerite Ferguson, Moa and Goodrick, and Grant and Vaughan.

TONY PASTOR'S.—Winifred, the pretty and graceful serpentine dancer, was one of the best features of a very good bill. She presented "Lily," and all were rapturously applauded. The light effects were marvelously pretty, especially in the fire dance, in which the performer seemed to be completely wrapped in lurid flames. Fields and Lewis jollied each other to their hearts' content, and made the audience laugh out loud. Canfield and Carleton were welcomed as old favorites, and repeated the success they have made here so many times. This team does not fool away any of the audi-

ence's time by "hitting" each other about their family affairs, as so many other duos do. They attend strictly to business, and give a fifteen-minute sketch which is full of ginger and good staging. The Washburn Sisters were very expensive dancers with very red stockings and sang some songs and other dainties in their own peculiar way. Josephine Sabel exhibited his improved Kinetograph. There were views of the inauguration, a train running at full speed, and a number of comic views which pleased the audience immensely. Maud Raymond is getting to be an expert joke crusher, and if she keeps on some of our managers will have to look out. She sang a new song last week which was appreciated. John E. Drew did some dance steps on which he has a copyright, and which the dance pictures will have difficulty in stealing. Horace Judson kept the audience amused with a song while he did some tricks. Forbes and Doyle were fever in their new sketch. The Duke and the Dancing Tutor. James Richmond (Glenroy, Ed and Bella White, Mabel O'Neil, The Austins, and Usher and Thomas were also in the bill.

SIE HASSAN BEN ALI'S ARABS.

The Arabs are famous for their strength and agility, and take to acrobatic work as naturally as a duck to water. Any number of Arab



troupes have visited this country and performed in the circuses and theatres, and their performances have always been interesting. The best of these troupes by long odds is the one controlled by Sie Hassan Ben Ali, and which is known as the Beni Zang Zang Troupe, of the Stars of the East. The

troupe was organized by Sie Hassan Ben Ali in the city of Fez, Morocco, in January, 1902. He brought his men to America by special permission of the Sultan of Morocco and the United States Consul at Tangier. They have been extremely successful since they landed, and are always in great demand. During the past Winter they gave their truly wonderful performance on the roof of Hammerstein's Olympia, at the famous "Bal Champetre," every evening for over three months, and invariably aroused the enthusiasm of the audience to a high pitch. They go about their work with such apparent recklessness and with such little regard for the safety of their necks that spectators frequently stare in open-eyed amazement at their exploits. During their whole entertainment every man in the troupe is on the go, and they keep up the excitement from start to finish. Some of the many feats performed by them are gun and sword exercises, dancing, balancing, tumbling, head to head and double hand balancing, and nineteen different pyramids, finishing with the Moorish giant supporting the entire troupe.

Sie Hassan Ben Ali deserves the greatest credit for having organized such a splendid array of talent in one body. He is a shrewd business man, a thirty-second degree Mason, and belongs to the Shriners, the Elks, and many other societies. He is an intimate friend of the Sultan of Morocco, and it was partly through the Sultan's influence that he was enabled to organize his fine troupe. His picture accompanies this article.

The troupe has been playing in Chicago since April 10, and they have made such a good impression in the Windy City that during the week of May 10 they were obliged to play at two houses, Sam T. Jack's Opera House and the Schiller.

PLANS FOR THE ROOF GARDENS.

The roof garden "Summer snap" will be sorely missed by the vaudeville performers this year, as according to present indications musical programmes will be the attraction at a majority of those resorts this summer.

John B. Doris will manage the Casino roof and will present vaudeville and a ballet, commencing Saturday night. The Madison Square Roof Garden will have the Metropolitan Permanent Orchestra under Adolph Neundorff's direction, opening June 5. Koster and Bial's roof will be used only as a lounging place with a band to keep time, while the waiters bring cooling drinks, as the performances will be given in the music hall. The plans for the American Theatre roof are not settled. It will be seen, therefore, that Hammerstein's and the Casino are the only gardens which will furnish employment for vaudeville performers this summer.

Of course, the continuous houses will remain open, but employment in them means work at least twice a day, and the dear old roof garden, with its cool breezes and cooler drinks, and its "one show a day" seems to be almost a thing of the past. There is mourning and wailing among the fluffy-haired young women who were wont to assert in shrill tones that their maternal ancestors were real genuine ladies with big L's, to an accompaniment by the orchestra, and who proved the fact by turning handspins at the finish of their performance. Their guileless smiles will be missed, but the people who live near the roof gardens will sleep more soundly than they have for several seasons.

There is a probability that a number of excursion boats will be used this season as "floating roof gardens," so the aforesaid fluffy haired maidens may have a chance after all. Conny Island is now in full swing, and some of them may be able to make a hit at that gay resort under assumed names, while they wait for the regular season to swing around once more.

MR. QUIGG EXPLAINS.

The following letter explains itself:

CHICAGO OPERA HOUSE, May 21, 1897.

To the Editor of The Dramatic Mirror: Sir.—In reading your sketch of George Fuller Golden in last week's Mirror, I notice that he makes a statement about "picking up" with a man that I am the Quigg he refers to and that my name was Quigg before I ever knew that such a person as Mr. Golden lived. I am now one of the team of Fish and Quigg, and we are meeting with our share of success throughout the country.

Yours respectfully,
FRANK J. QUIGG.

MORE STARS FOR VAUDEVILLE.

Kate Claxton and Grace Henderson have announced their intention of entering vaudeville next season. Miss Claxton has not decided what she will play, but Miss Henderson has engaged Messrs. Herbert Windlow and Will R. Wilson to write a sketch for her.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

FIRST APPEARANCE IN VAUDEVILLE!

BRONSON AND BRONSON

A FALL FROM GRACE

OPEN IN NEW YORK ON OR ABOUT JUNE 1. Address

[continued.]

BEN HARRIS, Sole Agent, Schiller Building, Chicago.

Miss Bronson's wardrobe designed and made by Felix, Paris.

FIELDS AND LEWIS PART.

Fields and Lewis, known as the "two hot tamales," dissolved partnership at the conclusion of their engagement at Tony Pastor's on Saturday night. They had been together since July, 1894, and met with considerable success in their sidewalk conversation act.

An account of their career makes an interesting story. Dave Lewis secured an engagement with Tony Pastor's at a Great City. He had never been in the profession, but hearing that Dave Davidson wanted an Irish comedian he called on him and asked him for the position. He led him to believe that he was an experienced actor and obtained the engagement. He had never seen a part before, and when studying it did not know what such expressions as "Exit L. 3" meant, so he committed to memory every word printed in the part. At the first rehearsal when speaking his lines he would repeat after his speeches such expressions as "Business," "Off left," and so on, but soon saw his mistake. After a season of about eighteen weeks' experience, and much less than eighteen weeks' salary, he came back to New York. He noticed that vaudeville was becoming the fad, and going into vaudeville agents' offices applied for an engagement as a singing comedian. One day Mr. Brunelle told him he could not offer him an engagement as a single comedian, but that he wanted a team. Mr. Lewis replied quickly that he was working with another man, that they were doing an excellent specialty. Mr. Brunelle engaged the team, and handed Lewis the contract. He went out of the office with the contract in his hand calling for an eighteen minute act to be known as "The Two Hot Tamales."

Lewis did not know who the other tamale was going to be. He met Fields, who was an old friend, and who had never been in the profession, and explained to him that he had a contract for a week at Proctor's Hartford Theatre. Fields agreed to go to Hartford and work with him. They boarded a train on Sunday afternoon, without having the remotest idea of what they were going to do when they got there. They put the specialty together on the cars. They arrived at Hartford, went to the theatre, reported for duty, and borrowed coats, hats, shoes, and eccentric clothing from the other actors. They were called for their turn, went on and commenced to talk to one another, one not knowing what the other was saying. Nevertheless, they remained on the stage eighteen minutes. The following week they obtained a date in a New York theatre, and so it continued from week to week. They spent the season of '94-'95 with Tom Mingo's City Club. During the summer of '95 they played successful engagements on all the New York roof gardens. Weber and Fields engaged them for Russell Brothers, comedians, for '95-'96 as head liners. During the summer of '96 they played an extended engagement over the Orpheum circuit, returning to New York to become acting managers of Weber and Fields' Vaudeville Club, which they handled successfully all the season. It is understood that Lewis will be connected with one of Weber and Fields' companies next season. Fields will probably do a monologue turn in vaudeville.

AL. G. FIELD'S ERROR.

There is one man that is sorry that the Greek-Turkish war ended so abruptly. He predicted at the beginning of the one-sided struggle that all the European powers would become involved. With this idea uppermost, Al. G. Field read up the history of Greece to find a subject for a pageant or drill to make a feature of on the programme of his big minstrel company. In the days of Lycurgus the Spartans were the most renowned warriors of the earth. Trained as soldiers from the cradle, the sons of Sparta were the ideal fighters of the world. A Spartan soldier went to the war with this inscription on his shield: "Return with it, or on it." Here was the inspiration that Field sought, a drill of the Spartans, a battle, a broadsword combat on horseback; the scenery to represent the interior of the Fortress of Amphipolis, the taking of the fort by the Spartans. All this was to be shown under the glare of calcium lights. Al. G. Field read Greek history to find glowing phrases to adorn his bills, advertising the great Grecian Pageant, worth alone the price of admission. The war ended, so there is weeping and wailing in the Field of Minstrelsy. Spartan warriors are heading against the fence, half finished. Wardrobe of Spartan warriors is scattered around more promiscuously than at the battle of Tanager. Parties desiring to buy a history of Greece, wardrobe, shields, spears, etc., to equip a regiment of Spartan soldiers, can write Al. G. Field; it won't be safe to call in person.

A MUSIC HALL FOR HARLEM.

Benjamin Lichtenstein, owner of the Harlem Opera House and Harlem Music Hall, has leased the latter place to George W. Lederer and James L. Lederer, who will open it on Sept. 18, after extensive alterations have been made, as a first-class music hall. The hall adjoins the opera house, and was fitted up by Oscar Hammerstein at an expense of \$100,000. It has been used only for fairs and balls. Mr. Lichtenstein intends to spend at least \$10,000 in improving the hall, which will be as fine as anything of the kind in the city. It seats about 1,200, and has twenty-two boxes.

George W. Lederer will go to Europe in June, and while he is abroad will engage some first-class vaudeville performers for the hall. George A. Blumenthal, who represents Mr. Lichtenstein at the opera house, will help in the management of the music hall.

VAUDEVILLE JOTTINGS.

Kipl and McNeill began a return engagement at Gallopia, Ohio, yesterday. They are booked solid for the summer at Chattanooga assemblies through Iowa, Missouri, Kansas, Nebraska, and other West ern States.

Tom Nawn has just received the manuscript of his new play, Shantytown, from the author, the Bond, and declares himself delighted with the way in which Mr. Bond has written the comedy.

Robert Fulgore has engaged the Karno Trio, a big European comedy act, for his Trans Oceanic. The

Midmans, and Morton and Berrell have also signed for the same company, which Mr. Fulgore says will be the best organization of the kind ever put together.

The Putnam Twin Sisters have joined hands again after quite a separation, and made a hit at Proctor's recently singing "Come Back My Honey," and "Kate O'Donoghue."

Max S. Witt's new descriptive song, "Don't Let Her Leave Her Way," will be issued shortly by Joseph W. Stern and Company. The composer predicts that it will make a sensation.

"A hot show in a cool place" is E. D. Price's motto for the Black Patti's engagement at the Pleasure Palace.

Loana Lewis, "The Little Gem," has received a number of splendid offers for next season, and will probably decide in a few days which one she will accept. She will present an entirely new repertoire of songs.

Lillian De Wolf, singing soloists, for the past two seasons with J. E. Toole, is singing this week in vaudeville at the Music Hall, Baltimore. Miss De Wolf has signed for next season with Mr. Toole.

Charles R. Sweet, the piano tramp, is introducing Horwitz and Bowers' "Lucky Jim" with great success.

A slight indiscretion, a comedieta, written by Emile Everett, was produced in Chicago, April 12, with success. Arrangements are being perfected for presenting it at the first-class vaudeville houses.

"For This" is the title of a new song by Reginald De Koven, the words of which are by Louisa May Alcott. It is a tender love song, and has a beautiful melody, wedded to exquisite verses, for which Miss Stanfield deserves great credit.

Evelyn Britton, the well-known female baritone, made an emphatic hit during her recent engagement at Tony Pastor's with Max S. Witt's pretty ballad, "Grace O'Moore."

Tommy Hayes is playing a return engagement over the Keith Circuit. He opened yesterday at the Union Square.

La Linda Marguerite is making a hit with E. Nat's popular song "My Girl is a Winner."

Louis M. Granat, the finger-whistler, has made a great hit at the Palace, London, where he is booked for three months. After his London engagement he will visit Paris, Berlin, Hamburg, South Africa, and Australia, making a five-year tour. Granat appeared before the Prince of Wales and other notables recently at a private concert at the Hotel Cecil in London, and has also whistled at some of the leading clubs. He is now introducing a Human's Alley Sketch, in which he appears as the Yellow Kid, being the first one to appear in this character in England.

Mr. and Mrs. B. F. Keith, with their traveling companions, were at Naples, Italy, at last accounts. They enjoyed their stay in Rome very much, and went to Naples from there. In regard to the story of Mr. Keith's financing Mrs. Granat's mission to Crete, it may be stated that Mr. Keith was simply one of the prime movers with Lady Henry Somerset in equipping the mission. Under the auspices of the Princess of Wales the fund has grown to very large proportions. Mr. Keith met Mrs. Chant recently in Naples as she was on her way home to London from Crete.

Madeline Marshall and Kittle Nelson are introducing "All Come Look Alike To Me."

H. Guy Woodward, Besse Warren, and Mark Charles made their vaudeville debut yesterday at Proctor's. They call themselves the Alabama Trio.

Will H. Fox has had to cancel several dates on account of his wife's illness. It will be a long time before she will be able to leave the hospital.

Burt Haverly, the monologist and banjoist, is fond of raising toy terriers. He is the breeder of "Chico," the famous sixteen-ounce blue and tan dog, owned by Anna Held. Haverly says that "Held" and "Chico" are the greatest team in the world.

H. E. Noble, the comedian, will open with his own company on August 15 for a tour of New England and the Southern States.

M. Whitmark & Sons, the publishers of William Devere's new book of poems, hope to have it ready for the market soon. They are delighted with the prospects for the book and already have large orders. The volume contains all of Mr. Devere's best work, including his latest poem, "Like Kelly Can," which is being successfully rendered by Bernard Dyllan. The poems are handsomely illustrated by Joseph Morningstar and Dolph Levin.

A despatch from Toledo states that Lizzie Evans and Harry Mills made their vaudeville debut at the Casino in that city on Sunday night and made a great success, their sketch being very favorably received.

Sidney Perrin, of Hillman and Perrin, musical comedians, of the Black Patti Troubadours, met Lillian Daley, one of the chorus girls of the company, last Wednesday for the first time. It was love at first sight, and they were married on Saturday morning.

Kara, the juggler, who comes direct from Paris, will open next week at Hammerstein's Olympian Roof Garden.

A vaudeville performance was given on board the excursion steamer Andrew M. Church on Sunday last.

Ivan Greshoff, the Russian boy pianist, will appear at Keith's Union Square on June 2.

Forty Paterson, N. J., young women gave a negro minstrel performance at Ridgewood, N. J., on May 19, under management of Frances Lawless. The troupe included the Misses Fitzpatrick, Wade, Walsh, Lawlor, Birmingham, Cahill, Wilkins, Carroll, Phelan, Dwyer, McElhatten, McBride, Devine, Rosalie Parsons, and Lottie Blackburn.

Fred Taintor, a son of the senior member of the firm of Taintor & Holt, bankers, of Wall Street, New York, appeared at the Schiller Theatre in Chicago last week with his wife, under the names of Bronson and Bronson. He was educated at Yale.

Winifred Sullivan, Frank McEllynn, and Louis Shawe will appear for the first time in vaudeville next week at Proctor's. They will present a new operatic sketch called Les Chanteurs, especially written for them by Oscar Weil.

Julie Mackley, who is here on a visit from England and who expects to return shortly, has been very successful over there with her songs, especially her American comic ditties, "Naughty Banana Peel" and "His Parents Haven't Seen Him Since." These songs are published by M. Witmark & Sons, with which firm Miss Mackley has arranged to sing their publications when she goes back to England.

Stanley Whiting left for Boston on Sunday evening to fill an engagement at Keith's new theatre in that city. The managers of the Keith circuit are not very much in favor of colored performers, but they suspended the rule in favor of Mr. Whiting's reason, who is of great assistance in Mr. Whiting's act.

On account of his success at the benefit for the Actors' Fund at Koster and Bial's on May 16 Robert

YVETTE VIOLETTE

Folies-Bergeres,

PARIS, FRANCE.

MAY and JUNE, 1897.

THE COMEDY STARS.

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43 E. 20th ST., NEW YORK CITY.

Vernon has been engaged to appear at that house for two weeks beginning May 31.

Phyllis Rankin is the star attraction at Spring Bank Park, London, Ontario, this week.

The Vivian De Monto Vaudeville company, under J. T. Clark's management, continue to give performances at Wichita, Kansas. Al. H. West and the Lukes opened with the company yesterday.

Zelma Rawlston will play a return engagement at Koster and Bial's, beginning June 14. She will probably go into farce-comedy or comic opera next season.

That's a good press agent, who can write bright stories, and whose judgment is sound, is a good thing, is evinced by the unusual number of cleverly written articles appearing in the Western and California papers about De Wolf Hopper and his company. Frank J. Wilstach, who is treasurer of Hopper's company, is probably responsible for the best of the stories and interviews, since when he was in New York, and connected with Weber and Fields' Music Hall and the Broadway Theatre, he was one of the most active and successful of the press agents of Manhattan.

"The Parisian Vaudeville company" failed to put in an appearance at the Opera House, Norfolk, Va., on May 14, and the large audience clamored for the return of their money.

Carrie Sanford has had her sketch revised, and the Sanford trio will appear in it at one of the leading continuous houses shortly.

Lorenze and Allen, after a very successful engagement at the Avenue Theatre, Pittsburgh, have gone to their homes in the West for the summer.

The Man from Indiana is the title of a new comedy burlesque, written by George M. McCarthy, which will be produced next week by the Greater New York trio, composed of Nick Conway, Jessie Charron, and Sadie Spencer.

The Al. G. Field Darkest America company will conclude a season of forty-four weeks and four days at Toledo, O., May 29, after which they will play a number of parks, opening for a month at the Nashville Centennial in July. Al. G. Field spent a week at Nashville lately arranging the preliminaries for the engagement.

The Al. G. Field Big White Minstrels will open their season in the Northwest Aug. 1. The company will organize and rehearse in Columbus as usual.

Jessie Mae Hall closed a successful season of 107 weeks at Fort Wayne, Ind., May 15. Miss Hall will play vaudeville dates during the summer.

James Horne, formerly leading man with the Soudan company, William A. Brady's Old Glory, and Frohman's Lost Paradise, has gone into vaudeville, having joined Edna's past week in Pittsburgh in the sketch A New Year's Dream. Later they will play the Keith circuit.

Falke and Semon have signed with Primrose and West's Minstrels for the season of 1897-'98.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—There is no greater favorite and more welcome visitor than Lew Dockstader, who is at the head of the bill at Hopkins' Theatre this week. His monologue has always been a conglomeration of bright and witty things. The Marco Twins, the comely Gehrue Sisters, and Little Irene Franklin are retained for another week, and a number of other excellent specialties are introduced. The Stock co. appear in Gloriana. Business is 8 R. O.

Clifford's Gaiety: Last Sunday night was the final performance of the New Babylon. The house remains dark this week for rehearsals of the new piece with which the Summer season opens May 30. The new burlesque is Little Miss Chicago in Gay Paris, and describes the pranks of a Chicago girl in

"My Wife's Sweetheart," "A Glimpse of Bohemia,"

Two neat sketches, especially adapted to the light tastes in Vaudeville. Address ZENAIDE WILLIAMS, Barrett House, New York City.

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The French capital. The plot hinges upon the stranding of a lot of American vaudeville artists who went to Paris to appear at an exposition. In the second act a novelty will be offered, Barney Fagan, well known as a very thorough producer, has the place in hand, and a large and capable co. has been engaged. The piece is a sequel to Little Miss Chicago, which had a very successful run here. Manager Clifford will have the sort of entertainment Chicagoans want, and the outlook is very bright.

Haymarket: Manager Jay Hal presents Erna Kendall, who is making 'em laugh as usual with his droll monologues. The others are: Fields and Selma, Brown, Miles and Lulu, Mile, Mignonette, Leonard and Fulton, J. C. Medway, Melville and Conway, Prince-Hokin, Lawrence and Harrington, Murphy and Mack, and the Le Moyne Brothers.

Masonic Temple Roof Theatre: Budness has been big since the opening of Sosman and Landis' superb resort, and it isn't to be wondered at, as the bookings are better than heretofore. This is the second week of Rachel Walker, who has made a lasting impression; Pearl Andrews, the finished impersonator, together with Waterbury Brothers and Tenny, Clivette, Al. Wilson, the Leigh Sisters, Ben Harney, the Ladies' Orchestra, and the Cinematograph. The new idea of a stage setting of red drapings in lieu of scenery lends a pretty effect and makes the small stage appear much larger.

Olympic: Russell Brothers and a co. of real entertainers are doing a splendid business. Besides the stars, there are Johnny Carroll, Billy Rice, and E. M. Kayne, Mlle. Aimee, Smith and Champion, Arnold and Gardner, Cohen and Manishy, Alfred Holt, Maddox and King, Doherty's Poodles, Geller Troupe, Chris Lane, John Larent, and the Murray Twin Sisters.

Chicago Opera House: Tony Pastor and his co. stars are here. Gus Williams, Mr. and Mrs. Charles T. Ellis, Watson, Hutchings and Edwards, Florence Rindley, James F. Rice, Florrie West, the Donovans, the Gleasons, Cook and Clinton, Swan and Barnard, Dick and Alice McAvoy, Katherine Gyles, St. Clair and Loring, and Johnson and Dean, all have refreshing specialties.

The Schiller Theatre is given over to comic opera. Manager Gardner has engaged a very good co., and a profitable season is expected. Thomas McKay has been doing some excellent work for the new policy. Sam T. Jack's Opera House; Manager Jack has a

SOME DRAMATIC SUBJECTS.

The novelist of the future will write more and more with an eye to the possibilities of dramatization, and, if this present "decadent" business continues to run riot in literature as in journalism, it is easy to predict some of the subjects which will fall more and more within his province.

It is always a question which fascinates most on the boards, the vices of the poor or the vices of the rich. On some natures the grossness and squalor of hovels that reek with slang and the odor of gin and stale tobacco, are immediately repulsive. If "decadence" is the watchword, it must come with "the silken, sad, uncertain rustling of each purple curtain." It must come with something of the fragrance of jasmine and the heady effervescence of Lafitte or Chateau Yquem. We are at the precise milestone in our national and racial history in which the ripest fruits of decadence are ready to drop from the tree, and it is simply a question of what sort of fruit we shall prefer—the cheap crab apple or pawpaw of decadence in the alley, or the delicious mangosteen or cherimoya of decadence in the palace.

I do not believe that the age is any better for this intense quest after the decadent either in lanes or on the grand boulevard. Paris has reveled in it, and has lost the virile sinews thereby which should have empowered the Gallic race to keep their own watch on the Rhine. London has forgotten the homely virtues of Wilberforce and Hannah More in its eager analysis of the vices of lords and esthetes—one or two names among which have become so smirched and dimmed, that they are no longer mentioned in ears polite—at least one never sees them in print. This indeed may be a healthy sign, for how could England have ever dared to talk of her missionaries or to own up to a Westminster Abbey if she had been deaf to the revelations of the Marquis of Queensberry? The career thus blasted, by a father's vengeance, was apparently the *ultima Thule* of the decadent, and we hoped for a revival of at least the pretense of better things; but has the revival really come? The gloomy examples of Guy de Maupassant and Paul Verlaine were Gallic, it is true, not Anglo-Saxon; and Pentonville Prison, it was thought, had put a padlock upon the riot of a Lucullan, nay, a Tiberian, a Neronian age. Yet England's literature to-day loiters along the verge of the same phosphorescent stream. Authors of undoubted personal morality still float in diseased types—decadence within the purple pale as truly as decadence in White-chapel. Germany had its social tempest in the alleged revelations of Von Kotze, and brave lives have been snuffed out within a year in the anachronism of the modern duel, till at last the Kaiser himself called a partial halt, disgusted with seeing his best officers converted into bloody corpses over disgraceful *excaliburs*. Austria had its climax of scandal in the fearful end of her crown prince Rudolph, and the quarrels of Natalie and Milan, of Serbia, are also of sufficiently recent date to point the same moral. Meanwhile, in all this assortment of decadence in high life, is American society idle? Recent occurrences at a banquet of most indubitable *sangre azul* type have called public attention to the fact that leisure and means will, even in semi-primitia America, find startling expression. We are told that erotic novels do not pay; that the clean, the sweet, the healthful are more eagerly handled by publishers, etc. It is a marked peculiarity of the Anglo-Saxon race in England and the United States as well, to court the praise of superior virtue. No other race known is quite as unctuous on occasion. French characterization has produced but one conspicuous *Tartuffe*; but English literature is chock-full of Chads and Pecksniffs. Let us be honest about our race faults and own up to them. We have never forgiven Charles II. for being such an honest and unblushing *roué*; we have forgotten Cromwell's faults of ambition in our admiration for his fervor in prayer. But we cannot carry the English Bible or Hannah More's *Chast Repository* Tracts in one hand and the literature of decadence in the other. There is a question to be determined ere long by the taste and conscience of the great Anglo-Saxon race: "Under Which King, Bezonian?" Shall the drama and the library conspire with glittering corruption or with the renaissance of a purer, colder, more virile literary taste? We know well the excuses made for the perpetuation of the literature of decadence. Anything is supposed to be legitimate which describes the real. But the crucial question is: How does such realism affect the average reader?

WILLIAM B. CHISHOLM.

SPRING.

"Tongues in trees, books in running brooks, sermons in stones, good in everything." Listen to them, they are prattling of her; read them and think of her; heed them and be glad; rejoice at the promise she brings! The myriad voices of nature are all beginning to tell of the approach of this ever lovely maiden—Spring. How timidly, slowly she advances, and, with dainty touches here and there, transforms the barren into the beautiful, slowly but surely hiding the work of grim old Winter, who, jealous of her advent, contests his supremacy to the very last. Yet we should forgive him, for it is his devastation which makes keen our appreciation of his charming successor.

To me the "miracle of Spring" always brings a sense of exhilaration, a grand sensation of enjoyment in the mere act of breathing, living, and, oh! such a confirmation of our hopes of something better in the "great beyond."

As Autumn reminds me of sunset, nature taking on such gorgeous hues, as the foliage fades from our gaze, so Spring is the sunrise. Delicately, and with as faint a coloring at first, she makes her presence known, finally bursting upon us in full beauty and grandeur, flooding

all the world with life and color. "Nature is the art of God." Is it not an exquisite thought? Summer, Winter, Spring, may we not idealize these transitions of nature as Life, Death, and Immortality? The wildest imaginings of the latter cannot exceed the wonder of Spring—from seeming death comes life. Let us welcome all the hope it brings, live up to the full measure of it, enjoy its fragrance, and believe in its promise.

HANNAH MAY INGHAM.

THESPIAN ON ELOCUTION.

Something very remarkable has happened to *THE MIRROR*—a very change of heart. Heretofore I have supposed that its columns were almost exclusively devoted to the legitimate drama, with an occasional good natured weakness toward opera and vaudeville; that elocution and elocutionists were entirely beyond the pale of its consideration. It was, therefore, a very great surprise to me to see, not very long ago, an article upon elocution in *THE MIRROR*. I was surprised, indeed, but not displeased, because the extraordinary fact of its being there at all gave me the opportunity to fully explain to a somewhat befogged and muddled dramatic public what this much debated term, elocution, really means.

I have frequently been told that elocutionists very seldom make good actors. I have heard this so often, from actors themselves, that I have almost come to believe it, but may not the converse be true as well? It is a poor rule that will not work both ways. Do actors ever make good elocutionists? However, of this later on.

The article referred to contains this very remarkable statement: "Most elocutionists do not know what elocution means;" a sentence which, taken literally, barely conveys a sensible meaning. Its two nouns appear to stultify each other. None the less, by the aid of a little elocution, it can be made as clear as the sunlight. Put a little irony in the word "elocutionist," and a little stress on elocution, and there you are. Yet I do not think the sentence, even when properly read, as I have suggested, fully enunciates the full truth. Its author, a gentleman of culture and a noted critic of letters, from the nature of his calling was compelled to maintain a certain rhetorical dignity. But I, who am bound by no convention whatever, will re-enforce the gentleman by a somewhat more comprehensive epigram. The greater number of those who conceive themselves to be elocutionists know as much about elocution as a catfish knows about astronomy.

What is elocution, anyway? Webster says the word elocution comes from the old Greek, and means, substantially, beautiful speaking. He says also that oratory consists of two parts, composition and elocution. It follows from this that they who recite their own compositions are orators, while those who recite the compositions of others are elocutionists, the quality of the work not being considered. Therefore, an actor who recites, or reads, as we say, a part, and does it acceptably, is in his degree an elocutionist; and when I am told by an actor that elocutionists seldom make good actors, I simply answer, "Aw, yes;" but I think him an ass, all the same. Elocution is the breathing life of oratory. It is elocution which gives audible existence to acting. An actor who is not an elocutionist is a pantomimist, or else a very feeble imitation of nothing at all. Why, the actor who can in a simple monologue bring out handkerchiefs and read people out of their seats is the star of stars; yet I have known actors to read people out of their seats that were very far from being stars at all.

Marcus Antonius, upon the death of his imperial patron, by his frenzied eloquence turned the tide of popular feeling against the assassins of his master, and eventually obtained possession of one half the world.

I get up on a dry goods box on a street corner, and in Shakespeare's language of Antony, hammer on to the same kind of a stand as he did. I get from 60 cents to \$6. Marcus Antonius was an orator. I am an elocutionist. There is a difference between us, but it is in quality and not in kind. Who knows?

Of all the sciences known to mankind language is the first; elocution and composition are its twin daughters, the very highest of arts; yet of the two elocution is the sweetest, the purest, and the truest. Composition may be at times corrupt, venal, and everything that is vile, but elocution, being in itself the art of beautiful expression, cannot consistently be used for anything else than the expression of the beautiful.

Love little children, respect women, let your heart soften for human woe and suffering; be filled with indignation at injustice and wrong; be generous, just, and honest, and if you can voice these sentiments in sincerity and truth, you will need but little schooling to become the master of the art of all the arts, that of elocution.

THESPIAN.

MIRROR CALLERS.

The following were among the callers at *THE MIRROR* office during the week:

Francis Clarke, Samuel Freeman, George Flint, W. E. Fluck, Thomas Wood, W. H. Green, Ben Stern, William Burrows, Gus Hooge, Corse Payton, J. K. Adams, H. G. Woodward, Alfred Burnham, John Blair, Harry E. Vernon, John Griffith, James O'Neill, Frank W. Lane, Lewis Morrison, Charles P. Gilmore, Ed. Schilling, G. Walter Long, George Mandeville, Horace M. Vicker, Ernest Lamsen, Frank W. Souger, Ferguson Mack, Charles Sinclair, Arnold, William Burrows, E. R. Mason, William Robyns, Ralph Lewis, F. E. Jamison, Harry Harwood, Walter E. Perkins, Douglas Lloyd, Henry Bagge, M. Conn, Mark Price, Guy Woodward, Carl St. Aubyn, J. W. Bankson, William Nichols, Dan Packard, Horace G. Thrum, James Keene, Robert Rogers, Robert Kane, Eric O. Clarke, Alfred E. Dalley, Charles Butler, William Butterfield, Jack Sheridan, George Miller, King, R. Love, F. M. Clayton, J. J. Daly, Walter McCullough, C. F. Newson, William A. Evans, Walter Chester, Frank McCormack, Frank Farrington, Harry Levey, Raymond Moore, Berte Coote, Edgar Davenport, John Willis Downey, John Daly, Harrington Reynolds, Emmet King, Robert Lowe, Duncan Preston, James Shields, H. Guy Woodward, Alfred Burnham, E. Emery, W. S. Reeves, Edward

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Hirsch, Minnie Fuller, Julia Romaine, Fannie Ferris, Marie Thomas, M. B. Pierce, Camilla Martin, Dorothy Chester, Dell Ellerson, Florence Ball, Katherine Carlisle, Gertrude Magee, Marie Parkes, Julia Romaine, Mrs. J. C. Boice, Eliza Hudson, Delphine Pinauer, Marion Barnwell, Frankie Broach, Henrietta Lee, Marie B. Russell, Hope Leonard, Marie Roselli, Coralie Clifton, Mervel France, Etta Reed, Sara E. R. Schenck, Mattie Keene, Amy Lee, Anne Boyd, Lizzie Young, Bessie Sears, Miss Fuller, Mayner Kalty, Helen Jewett, Francis Nelson, Mrs. Charles Butler, Ella Hunt, Caroline Cook, B. Belle Westbrooke, Josie Hart, Nellie Parkes, Grace Spencer, Jessie Blackwood, Nelly Louisa, Minnie Fuller, Mamie Ryan, Mary Barton, Henrietta Lee, Mattie Keene, Mayne Taylor, Alice Pixley, Ada Lee Bascom, Eugene Redding.

OBITUARY.

Colonel John Tracey, Superintendent of Charities for the District of Columbia, and father of Minnie Tracey, late prima donna of the Hinrichs Opera company, died on May 17, at the Providence Hospital, Washington, D. C., of heart failure.

D. G. Waldron, a veteran showman, who claimed to have managed the original Swiss Bell Ringers, and who had been in the theatrical business for forty years, was found dead in his bed at Eureka, Cal., on May 18. He went to California in 1859 and was said to have edited at Colona the first newspaper of the Golden State.

E. J. Tully, a former circus man, died at Wellington, Kan., on May 9, after a long illness, at the age of forty-two years.

Mrs. George Holman died at London, Ontario, on May 21, aged seventy-five years. She came from England to this city to appear at Burton's Theatre, where she met her husband. During the war they went to Canada and opened the Holman Opera company, in which many players and singers now prominent first appeared.

James M. Hutchins, a veteran showman, died at Cincinnati on May 8, aged seventy years. He was born at Paris, Ky., and was a California miner in 1857. In wartime he and his brother, William, opened museums at St. Louis and Cincinnati. In 1857 he undertook the direction of a small show at Springfield, Tenn., where he remained until recently, when his health failed.

George Bertram Temple, a promising young actor of Thomas W. Keene's company, died in Montreal of pneumonia, on May 18. He was the leading juvenile actor in the company, and had been playing through the season such parts as Julius Caesar in the play of the same name, Cassio in *Othello*, Gratiano in *The Merchant of Venice*, Appius Claudius in *Virginia*, etc. For three seasons previous to this he had been playing leading parts in Charles G. Hanford's company. Bertram Temple was born in Coopers town, N. Y., July 29, 1872. His home was in Washington, and the funeral was held from his residence 1432 Eighth Street N. W. The floral tributes to his memory included a laurel wreath from Thomas W. Keene, a huge chain of the company, a wreath from Mr. and Mrs. Charles Hanford, and a basket of lilies of the valley and a wreath from Lawrence F. Walther and Mary E. Rose, of the Keene company. The deceased was a young man of talent and character whose untimely death is mourned by many friends.

Joseph U. Chenet died at Syracuse on May 8, after a two years' illness. He was born in Montreal in 1846, and came to the United States when seven years old, acting as interpreter for Anna Bishop. He subsequently returned to Canada with Lent's Circus, and announced the different acts of the performance in English. Later he was associated with Cool Burgess' Minstrels, Stone and Murray's Circus, Adam Forepaugh's Circus, Samuel Sharpley's Minstrels, Logrenia, the Magician, Jennie Carroll, Harry Robinson's Minstrels, Wallace Sisters, John A. Stevens, Rial and Draper, Jay Rial, Anthony and Ellis, Uncle Tom's Cabin, J. H. Haverly, and Michael Strogoff. In 1885 he came to Syracuse and assumed charge for Jacobs and Froster of the Grand Opera House, remaining for three years. He also managed theatres in Utica, Rochester, Chicago, Erie, and Williamsport, being compelled to give up the latter because of ill-health. He is survived by his widow and one son, George Chenet.

AUSTRALIAN NOTES.

Mary Elliott Page, of The Prisoner of Zenda company, is the daughter of Colonel J. A. Page, of New York. In 1894 Miss Page was playing at the London Avenue Theatre in *The Joker*, and has since appeared in the original production of *The Triumph of the Philistines* and *The Sign of the Cross*. Julius Knight, a member of the same company (Prisoner of Zenda), was in Australia previous to his present visit as a member of Laura Villiers' Dancing Girl company. Since his return to England he has played under the management of Grace Hawthorne, Sir Augustus Harris, and Sir Henry Irving. In New York Mr. Knight played in *The Prodigal Daughter*, under T. Henry French's management.

The matinee in aid of the distressed actors was held at the Princess Theatre, and every dramatic company in Melbourne took part. The performance opened with the first act of *A Village Priest*, by the Brough company. Mr. Turner's Concert company then sang, and was followed by Harry Richards' Opera House company. The Prisoner of Zenda company were next on the programme, which closed with the trial scene from *Pickwick*. Mr. Williamson playing the judge. The net profit was £50, the whole of which goes to the fund for distressed actors. The Princess Theatre was kindly given by Williamson and Musgrove for the occasion.

AMONG THE AMATEURS.

On last Wednesday evening the students of St. John's College, Fordham, produced Shakespeare's *Hamlet*. The attendance was far beyond expectation. Joseph Kelley played *Hamlet*. Several changes

were made in the play to suit the convenience of the students, the women's parts being cut out, and Reynaldo, originally Polonius' servant, was made his younger son. J. F. Gaynor played this part. George Grainger appeared in the role of King Claudius. Thomas Byron was the Polonius, and the others of the cast were: Cornelius, Thomas J. A. McCormick; Horatio, J. Tufton Mason; Laertes, Robert E. McDonnell; Rosencrantz, John A. Dillon; Guildenstern, Andrew R. Cross; Orazio, Edwin C. Fawcett; a Priest, John J. Toohy; Marcellus, John T. Delaney; Bernardo, Henry P. Downes; Francisco, George A. Daly; First Player, Ambrose P. Dunigan; Second Player, James F. McDonnell; Third Player, George E. Seep; First Grave Digger, Gerald J. Barry; Second Grave Digger, John D. Riley; Ghost, Maurice J. O'Gorman.

The Midnight Circle of the Columbia Club, of this city, will repeat the operatic review, Miss Columbia, which was specially written and composed for them by Isidore Witmark, director of the Circle, at the Harlem Opera House on May 25, and the proceeds will be donated to a prominent Harlem charity. Many new features have been rehearsed, including a burlesque on *The Serenade* and a travesty on *Secret Service*. A number of prominent managers witnessed the last performance of Miss Columbia, and some were so impressed with it that a production by professionals in the near future is possible.

The Mansfield Dramatic Club, of Houston, Texas, presented John Kendrick Bangs' *A Proposal Under Difficulties* at their last social session with success. The club, in existence six years, has at all times supported the anti piracy amendment, and is at present negotiating with one of the best known American authors for a production of one of his earlier successes.

CORRESPONDENCE

[Received too late for classification.]

SAN FRANCISCO.

Nat Goodwin opened a fortnight's season at the Baldwin Theatre last night before a very large and fashionable audience. David Garrick was the bill, followed by the little comedietta entitled *The Silent System*, which offering will alternate this week with *The Rivals*. Escobedo, Jr., now in its last week, is picking up considerably at the Columbia; new dances, new jokes, together with new scenery, which failed to arrive in time for the opening, seem to have a good effect on the pecuniary results. Sadie Martinot is making new friends and admirers every night; so are Joe Cawthorne and Johnnie Page. The week of 24 will be devoted to refurbishing the Columbia for the coming of the *Fraserley* co. 31 for an indefinite season. Inquiries are so great for the opening and season seats that the sale will begin a week earlier than usual, and on the following week single seats will be placed on sale.

Neely O'Sullivan and Shamus O'Brien concluded a splendid three weeks' season at the Tirolli.

The Alcazar this week puts on a *Glimpse of Paradise*, and continues the Chinese one-act play, *The First Born*.

Leo Cooper, who has conducted a school of acting in San Francisco very successfully for a number of years, has organized a theatrical co. from his pupils and will tour the State. The Postmaster Mail, a pastoral play, written by Judson Pringle, of Los Angeles, will be put on at the Alcazar after a *Glimpse of Paradise*. J. D. MAXWELL.

KENTUCKY.

HARRISBURG.—HARRISBURG OPERA HOUSE (E. M. Wiley, manager); E. W. Bell School Entertainment to S. R. O. 21.

MISSOURI.

LOUISIANA.—PARKS OPERA HOUSE (E. A. Parks, Jr. and Sr., owners and managers); Duncan Clark's Lady Minstrels 18 to small house.—BURNETT OPERA HOUSE (R. W. Young, manager); A home talent vaudeville performance, under the direction of Elbe Pollack, 17, to a large and well pleased audience.

OREGON.

ASTORIA.—FINCH'S OPERA HOUSE (L. E. Selig, manager); House dark.

TEXAS.

TYLER.—GRAND OPERA HOUSE: Closed for season.—ITEM: Judge Bryant, of the United States District Court, appointed J. M. Clark, of this place, temporary receiver for the Grand Opera House, pending suit for foreclosure on trust deed to satisfy note of \$11,000. The suit will be called at the next term of the District Court here, and various holding the note will buy the property, or at least bid to the amount of their claim.

MARTIED.

CORBY.—LESLIE.—Frank F. Corby, of St. Louis, to Amy Leslie (Mrs. May Powell), of Chicago, Sept. 28, 1896, at Chicago.

REYNOLDS-GARDNER.—Fin Reynolds and Alice Lawton Gardner, in Pittsburg.

DIED.

HOLMAN.—Mrs. George Holman, at London, Ontario, on May 21, aged 75 years.

TULLY.—E. J. Tully, at Wellington, Kan., on May 9, aged 42 years.

TEMPLE.—George Bertram Temple, of pneumonia, in Montreal, aged 24 years.

TRACEY.—Colonel John Tracey, at Washington, D. C., on May 17, of heart failure.

WALDRON.—D. G. Waldron, at Eureka, Cal., on May 18.

WEST.—Percy West, at New York city, on May 21.

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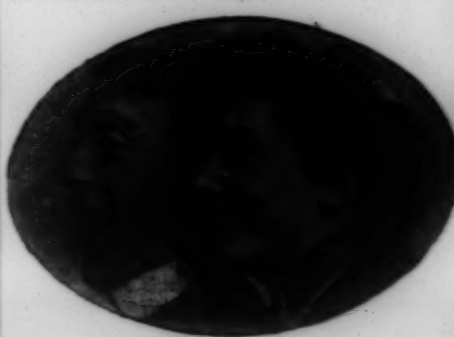
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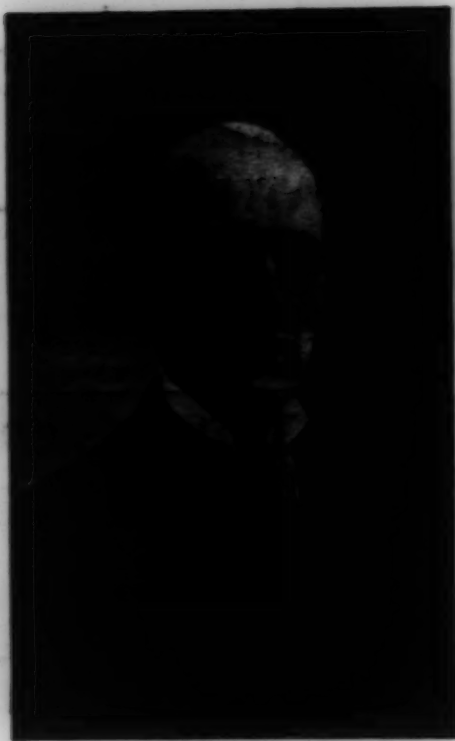
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